

HUGH STEPHENS LIBRARY

104872

ML287 .S5 I5

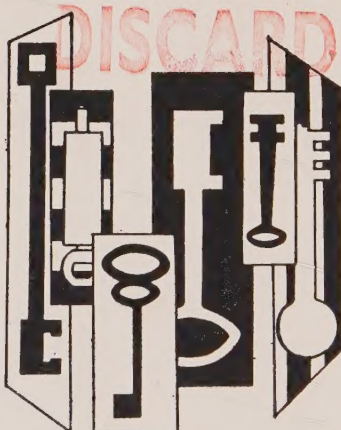
Introductory sketch of Irish musical his



3 7000 003 0797 2

090

HUGH STEPHENS LIBRARY




STEPHENS COLLEGE

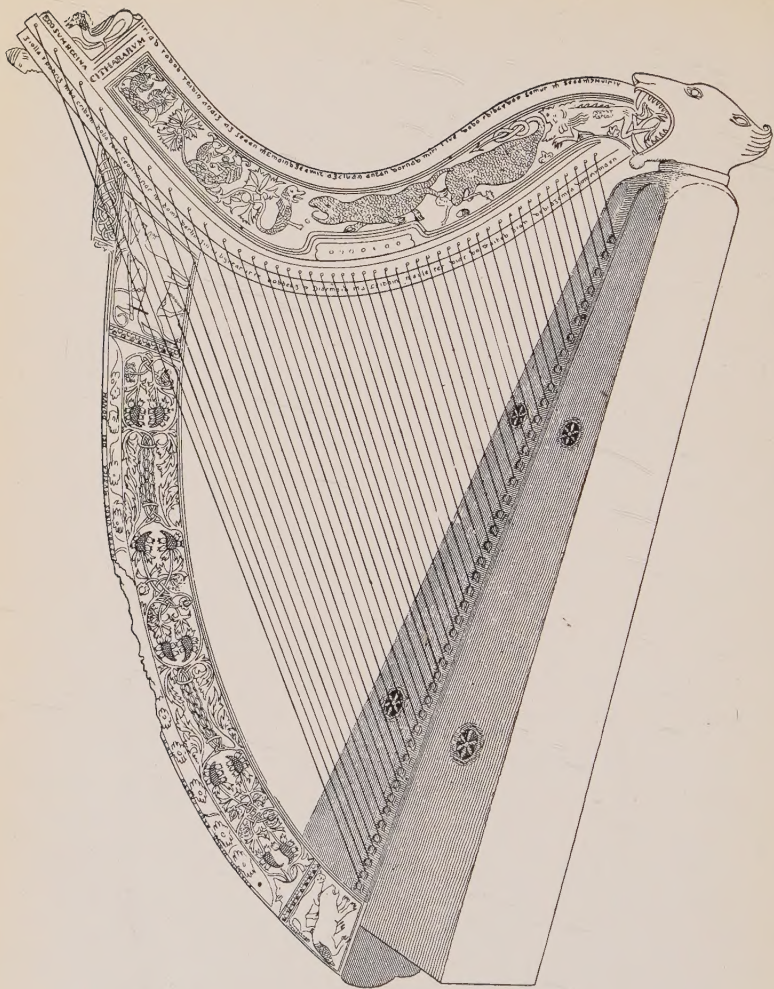


INTRODUCTORY SKETCH OF IRISH
MUSICAL HISTORY.





Digitized by the Internet Archive
in 2023 with funding from
No Sponsor



THE FITZGERALD HARP (1621).

"Ego sum Regina cithararum." Made for Sir John FitzEdmond Fitzgerald and his wife, Ellen Barry by Donnecadh MacTadhg O'Dermody, 1621.

INTRODUCTORY SKETCH
OF
IRISH MUSICAL HISTORY

A
COMPACT RECORD OF THE PROGRESS
OF MUSIC IN IRELAND DURING
1000 YEARS

BY

W. H. GRATTAN FLOOD

*Mus.D., National University of Ireland; Author of "History of
Irish Music," "Story of the Harp," "Story of the Bagpipe," etc.*

WITH PORTRAITS

LONDON :

WILLIAM REEVES, 83 CHARING CROSS ROAD, W.C.

ML
287
.F5
I5

DEDICATED
to
the musical sons and daughters of Ireland
scattered all over the globe—the children
of the “Land of Song.”



PREFACE.

IN the present Introductory Sketch I give a compact record of the progress of music in Ireland during a thousand years of authentic history, including references to great Irish theorists and composers from the sixteenth to the twentieth century. It is well known that my "History of Irish Music" was the first work to treat, in an up-to-date fashion, of the music of a nation which bears for its arms the Harp—and it is gratifying to record that three editions have been sold. The book itself has elicited a chorus of approval from home and foreign critics, and has been made a text-book in the National University of Ireland. Unfortunately, its price was felt to be a bar to its wider circulation, and hence I have prepared a smaller text book which will give a good digest of the larger work and will stimulate students in the further prosecution of research-work concerning an art for which the Irish have ever been famed. In the recent "History of Music," by Sir C. V. Stanford and C. Forsyth, it is stated that "the folk-music of Ireland is generally admitted to be the finest in the world: the best examples even astonishingly beautiful; and they have an incomparable perfection of form."

W. H. GRATTAN FLOOD.

Enniscorthy.



CONTENTS.

CHAPTER I.

	PAGE
IRISH MUSIC TO THE NINTH CENTURY	1

CHAPTER II.

IRISH MUSIC FROM THE NINTH TO THE TWELFTH CENTURY ...	4
---	---

CHAPTER III.

OLD IRISH SCALES AND MUSICAL INSTRUMENTS	7
---	---

CHAPTER IV.

IRISH MUSIC IN THE FOURTEENTH CENTURY	10
--	----

CHAPTER V.

IRISH MUSIC IN THE FIFTEENTH CENTURY	12
---	----

CHAPTER VI.

IRISH MUSIC IN THE SIXTEENTH CENTURY	14
---	----

CHAPTER VII.

IRISH MUSIC IN THE SEVENTEENTH CENTURY	18
---	----

CHAPTER VIII.

O'CAROLAN AND HIS CONTEMPORARIES	26
---------------------------------------	----

CHAPTER IX.

THE CITY MUSICK AND THE STATE MUSICK	29
---	----

CHAPTER X.

EARLY ITALIAN OPERAS AND BALLAD OPERAS	33
---	----

CHAPTER XI.

THE JACOBITE PERIOD: 1705-65	41
-------------------------------------	----

CHAPTER XII.

HANDEL AND ARNE IN IRELAND	44
-----------------------------------	----

CHAPTER XIII.

SOME IRISH PRODIGIES AND INVENTORS	48
---	----

CHAPTER XIV.

MUSIC PLAYS AND BURLETTAS FROM 1743 TO 1783	52
--	----

CHAPTER XV.

MUSIC PLAYS AND CONCERTS: 1783 TO 1800	61
---	----

CHAPTER XVI.

HARP FESTIVALS AND HARP SOCIETIES	65
--	----

CHAPTER XVIII.

PRE-VICTORIAN MUSIC IN DUBLIN	69
--------------------------------------	----

CHAPTER XIX.

IRISH MUSIC: 1837 TO 1877	81
----------------------------------	----

CHAPTER XX.

IRISH MUSIC: 1877 TO 1919	91
----------------------------------	----

LIST OF ILLUSTRATIONS.

HARP. *Frontispiece.*

	<i>To face page</i>
SIR C. VILLIERS STANFORD	1
HARRY PLUNKET GREENE	16
ARTHUR O'LEARY	53
DR. ANNIE PATTERSON, B.A.	33
JOSEPH ROBINSON	33
SIR ARTHUR SULLIVAN	41
F. ST. JOHN LACY	48
ARTHUR HERVEY	48
BARTON MCGUCKIN	48
MICHAEL WILLIAM BALFE	65
WILLIAM VINCENT WALLACE	81





SIR C. VILLIERS STANFORD.

(Photo, W. and D. Downey, London, W.)

INTRODUCTORY SKETCH OF IRISH MUSICAL HISTORY

I.

IRISH MUSIC TO THE NINTH CENTURY.

IRELAND, "the mother of sweet singers," as Pope writes, can proudly point to a musical history of over a thousand years. The Irish bards are praised by Hecataeus of Abdera (B.C. 540-475) and by Æthicus of Istria, a Christian philosopher of the early fourth century. Even before the coming of St. Patrick, the Irish were a highly cultured race; and the national apostle utilised music and song in his work of conversion. In the lives of the Irish saints musical references abound, while the Ogham inscriptions from the second to the seventh century had their counterpart in the Ogham music tablature, thus originating the neumatic notation. Dagda, the father of the Irish gods, is represented as a musician, and we read of Irish minstrels in the very twilight of history.

Hymnologists are familiar with the hymns written by early Irish saints and laymen, while the great music school of San Gallen (St. Gall), founded by Irish monks, was "the wonder and delight of Europe." Not alone did Irish monks propagate sacred and secular

music throughout France, Italy, Switzerland, Austria, Germany and the far North, but they made their influence felt at Lindisfarne, Malmesbury, Glastonbury, and other centres in England. St. Aldhelm, one of the favourite pupils of St. Maeldubh, the founder of Maeldubhsburgh, or Malmesbury, tells us that in the seventh century the English students of his time flocked daily in great numbers to the schools of Ireland "of unspeakable excellence"; and that Erin, "synonymous with learning, literally blazed like the stars of the firmament with the glory of her scholars." Davey, in his "History of English Music," mentions that St. Aldhelm, who died in 709, is the first English writer who alludes to *neums*, but he does not mention that the illustrious Anglo-Saxon saint owed his knowledge of neums, music tablature, liturgical chant and the organ, to the Irish St. Maeldubh.

Scotland owes her music to Ireland, as is admitted by all historians. The two colonisations of Scotland, or *Scotia Minor*, from Ireland, or *Scotia Major*, took place respectively in A.D. 130 and in 504, and hence the literature and music of both countries are from a common stem. Wales, too, is indebted for her music to Ireland, as it is now agreed by the best Celtic scholars that Wales was colonised from the south and south-east of Ireland in the third and fourth centuries, while the Eisteddfod is merely a replica of the Irish Feis.* About the year 1095, or 1100, Griffith ap Cynan, King of North Wales, who was born and educated in Ireland, put the music of Wales on a solid footing, for which rules were drawn up by Malachy, the Irishman, in conjunction with three Welsh bards. King Griffith, at his death, in 1137, left a bequest of twenty shillings to the Cathedral of Christ Church in Dublin.

* The last Feis of Tara was held in 560, after which "Tara's Halls" were deserted.

As the Irish were pioneers in poetry, and introduced rhyme into European literature, their assonantal cadences and wonderful varying of line-lengths, their invention of the Ogham scale and broken stave, necessarily imply a knowledge and use of harmony and antiphonal singing, while their skill on the harp stands pre-eminent. From Ireland, too, the harp passed into England and the Continent.

"The old Irish had their Ogham music tablature, battle marches, dance tunes, folk songs, chants and hymns; they employed neums and contributed melodies to the Gregorian chant; they had acquaintance with the diatonic scale long before it was perfected by Guido of Arezzo; they had an army of bards and minstrels; they employed blank verse, elegiac rhymes, consonant, assonant, inverse, burthen, dissyllabic, trisyllabic and quathi-syllabic rhymes, as well as *caoinés*, laments, metrical romances, etc.; they invented the ternary form or musical arrangement which developed into the sonata; and, finally, they generously diffused musical knowledge all over Europe."*

Sir Hubert Parry says that Irish folk music "is probably the most human, most varied, most poetical in the world, and is particularly rich in tunes which imply considerable sympathetic sensitiveness," while Renan writes that the Irish songs "are emanations from on high, which, falling drop by drop upon the soul, pass through it like memories of another world."

* Grattan Flood, "History of Irish Music." Third edition (1913).

II.

IRISH MUSIC FROM THE NINTH TO THE TWELFTH
CENTURY.

THE invention of *organum* must be credited to the Irish. Melody held the field for centuries, but the Irish of the sixth to eighth century discovered the art of part-singing or plural melody. Mr. Cecil Forsyth, in "A History of Music" (1916), would have us believe that organum was not invented till 900, but the fact is that it was known in Ireland in the eighth century, if not earlier, and is described by the great Irish philosopher, John Scotus Erigena, in his "De Divisione Naturæ," in 867, long before the appearance of "Musica Enchiriadis." The art was variously known as *organum*, organising, and diaphony. Not alone does Scotus Erigena describe organising, but he wrote an able commentary on Martianus Capella, the musical theorist. Another Irishman of the ninth century, Donnchadh, wrote a commentary on the works of Martianus Capella. Portion of this MS. is contained in a tenth century tract in the British Museum (Reg. XV. A. f 3): this Donnchadh was Abbot of St. Remigius.

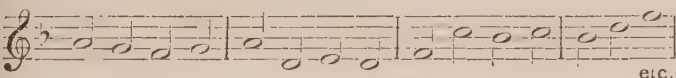
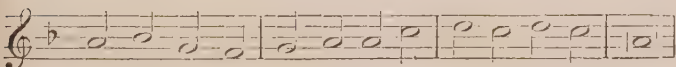
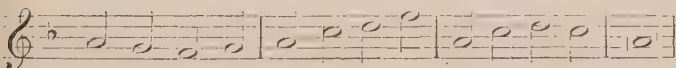
To come to concrete examples of Irish music in the ninth century, we can point to the three beautiful tropes composed by Tuathal, or Tutilo, an Irish monk of St. Gall, which are still sung. These three, "Hodie Cantandus," "Omnipotens Genitor," and "Quoniam Dominus Jesus Christus," have thoroughly Irish character-

istics, and they have been used for farced Kyries. In particular, the delightful Kyrie, "Fons bonitatis," has been included in the Vatican edition of the "Kyriale" (1906). Tuathal died at St. Gall, on April 27, 898.

As an illustration of an "organised" arrangement of tenth century music by an Irish composer, one of the earliest examples of "irregular organum, in contrary movement, employing an independent use of dissonance," I can point to Dr. Oscar Fleischer's translation of the ancient Irish folk melody which was used as an organal part for the hymn, "Ut tuo propitiatus":

"UT TUO PROPITIATUS."

Eleventh century, Bodleian MS.



etc.

Here it may be of interest to quote the list of the principal Irish monasteries founded on the Continent from the seventh to the middle of the twelfth century: St. Gall (612), Bobbio (613), Perrone (650), Strasburg (685), Cologne (690), Reichenau (724), Chiennese (730), Malines (750), Salzburg (740), Paris (772), Pavia (800), Verden (800), Liège (848), Milan (850), Laon (860), Angoulême (876), Vaussor (950), Metz (965), Verdun (995), Wurzburg (1030), Erfurt (1036), Fulda (1058), Ratisbon (1067), Mayence (1069), Rott (1073), Nurem-

burg (1140), Vienna (1155), Eichstadt (1183), and Memingen (1187), as well as the Abbeyes of Nivelles, Mons, Fosse, Hainault and Breisgau.

Both John of Salisbury (1165) and Brompton (1171) are at one in extolling the music of Ireland. The former declares that in the Crusade of Godfrey de Bouillon (1099), there would have been no music at all had it not been for the Irish harp, while the latter waxes enthusiastic on the advanced skill of Irish musicians on the cruit, timpan and bagpipe.

Nor is it alone on historical and traditional evidence that the surpassing skill of early Irish minstrels can be verified. There are still to be seen exquisitely sculptured harps of the ninth and tenth centuries on the high crosses at Graig, Ullard, Clonmacnois, Durrow and Monasterboice. In the National Museum, Dublin, is preserved the shrine of St. Moedhoc, Bishop of Ferns, dating from the close of the ninth century, circa 888, on which is a seated figure playing a harp, the left hand playing the treble and the right the bass, the strings evidently plucked by the nails.* (*See illustration, Harp on St. Moedhoc's Shrine.*) Another beautiful shrine, the Fiacaill Phadraic, dating from circa 1350, has a harp: it is now in the Royal Irish Academy collection.

* Some of the figures closely resemble those on an illuminated Irish MS. of the eighth century preserved in the library of Wurzburg.

III.

OLD IRISH SCALES AND MUSICAL INSTRUMENTS.

N UMEROUS theories have been put forward from time to time as to the construction of the old Irish scales, but it may be taken for granted that originally the Irish scale was diatonic. Some learned theorists have compared the so-called pentatonic scale, or the "gapped" scale, to those of the Chinese, Russians and Zuni Indians. The late Dr. Culwick was of opinion that the Irish scales were fifteen in number, while the most recent writer, Maurice Duhamel, in his "*Premières Gammes Celtiques*" (1916), seems to favour the idea of a pentatonic, a hexatonic, and a heptatonic scale, based on a diatonic scale, and analogous to the Greek modes, and he considers that the ancient Celts employed twenty modes. My own view, based on exhaustive research, is that originally the Celts of Ireland employed the diatonic scale, but, in the eleventh or twelfth century, it became a convention to omit the fourth and seventh degrees of the scale, thus giving rise to the tradition of a "pentatonic" or "gapped" scale, proceeding as follows: C, D, E, G, A, C (Ionian mode), or D, E, G, A, C, D (Dorian mode). I may add that the Lydian mode, F with B flat, is practically the same as our modern C major scale.

Nearly all our ancient Irish tunes are of symmetrically short construction, having the emphatic major sixth, and the thrice repeated final cadence, or the thrice-struck tonic at the close. In the oldest folk

tunes, e.g., the "Foggy Dew," we find a threefold division—the principal opening theme, the middle phrase and the repetition—or ternary form of construction, from which it may be concluded that this ternary form was the germ of the sonata. Sometimes however, we meet with phrases of seven bars, namely, of four bars and three bars alternately; whilst a rather unusual rhythm is also to be met with, consisting of four sections of five bars each, each section being barred with equal or unequal phrases of two bars and three bars.

It is also to be observed that old Irish tunes ended on almost any degree of the scale, but generally on the second or third or fifth of the scale, as well as on the tonic. Two interesting examples of an ending on the second degree of the scale, or the supertonic, are Moore's "Take Back the Virgin Page," and his "Fair-est, put on Awhile." Numerous examples could be cited of endings on the dominant or fifth, which also abound in Scottish music.

Much confusion exists as regards old Irish musical instruments. However, it may be taken as fairly certain that twelve instruments were in use: (1) cruit or clairseach (harp); (2) timpan; (3) buinne (oboe or flute); (4) bennbuabhal or corn (horn); (5) cuisleanna (bag-pipe); (6) feadan (flute or fife); (7) guthbuiinne (horn); (8) stoc or sturgan (trumpet); (9) pipai (pipes); (10) crann ciuil (musical branch or cymbalum); (11) cnamha (castanets); (12) fidil (fiddle or violin).

The Irish *cruit*, or *clairseach*, was the origin of the *chrotta*, the *crwth*, the *rotte*, and the *rote*, and is akin to the *cithara*. Originally the *cruit* was a small harp or lyre, plucked with the fingers, but subsequently played with a bow, while the *clairseach* was the large harp, having from twenty-nine to thirty strings. A good representation of an eight-stringed harp is found on the metal shrine of St. Moedhoc, dating from the ninth century.

There is preserved in Trinity College, Dublin, a beautiful Irish harp, the so-called "Brian Boru" harp. This instrument, though not dating from the year 1014, as commonly asserted, can fairly claim to be as old as the year 1220, having been made for Donnehadh Cairbre O'Brien, King of Thomond, who died on March 8, 1242. It has thirty metallic strings, having a compass from C below the bass stave to D above the treble stave.

The *timpan* was the parent of the dulcimer, and was very popular in ancient Ireland. In early Irish literature there is reference to the *buinne* (oboe), *bennbuabhal* or *corn* (horn), *cuisleanna* (bagpipes), *feadan* (flute or fife), *guthbuinne* (horn), *stoc* or *sturgan* (trumpet), *pipai* (pipes), *crann ciuil* (cymbal), *cnamha* (castanets) and *fidil* (fiddle). The *fidil* is mentioned in the seventh century, and we meet with a bowed *cruit* in the twelfth century. There is a sculptured piper on the High Cross of Clonmacnois, dating from the first decade of the tenth century. *Uilleann* pipes and *cuisle* pipes are synonymous, and it is of interest to note that Shakespeare refers to the Irish *uilleann* pipes as "woollen" bagpipes ("Merchant of Venice," Act IV, Scene I). The use of the organ, too, must have been known in Ireland in the seventh century, as the instrument was played by Irish monks, and is referred to by St. Aldhelm (688). In the "Visio Tundali," written by Marc, an Irish monk of Ratisbon, in 1149, allusion is made to organs, harps and timpan.

I cannot conclude this chapter more aptly than by quoting the following eulogy of Gerald Barry (Giraldus Cambrensis), Archdeacon of St. David's, who came to Ireland in 1183:

"The Irish musicians are incomparably more skilful than any other nation I have ever seen. For their manner of playing on these instruments [the *cruit*, the *clairseach* and *timpan*], unlike that of the Britons to which I am accustomed, is not slow and harsh, but

lively and rapid, while the melody is both sweet and pleasing. It is astonishing that in such a complex and rapid movement of the fingers the musical proportions can be preserved, and that throughout the difficult modulations on their various instruments, the harmony, notwithstanding shakes and slurs and variously intertwined 'organising,' is completely observed." He describes the "striking together of the chords of the *diatesseron* and *diapente*," and the "tinkling of the small strings coalescing charmingly with the deep notes of the bass"—clearly pointing to the free organum of the fourth and of the *diapenti*—and he concludes as follows: "They delight with so much delicacy, and soothe so softly, that the excellence of their art seems to lie in concealing it."

IV.

IRISH MUSIC IN THE FOURTEENTH CENTURY.

ONE of the most famous theorists of the thirteenth century was John Garland, of Garlandstoun, Co. Louth, who died circa 1265. He divides *organum* into two kinds, *rectum* and *non-rectum*, and he invented the *copule* and the figures *sine proprietate*. Combarieu tells us that Garland also outlined a scheme of dividing the intervals, which developed into ornamentation, passing notes, or grace notes. In his "Vocabulary" (1220) he describes the fiddle as *giga* or *gigue*.

In the Anglo-Norman ballad, "The Entrenchment of New Ross," in 1265, allusion is made to pipes and

flutes and carols and dancing. Another poem, dating from 1319, refers to Irish dances in a flattering manner. The European fame of the Irish harp is attested by Dante (1265-1321), as is quoted by Vincenzo Galilei in his "Dialogo" (1581), who describes the Irish double harp, and admits that the Italians got the harp from Ireland. It may be well to add that the use of the harp in the arms of Ireland can be traced to the thirteenth century, and the Irish harp is displayed in the Irish flag, as printed in Behaim's "Globe" (1492)—a fact which at once disproves the oft-quoted statement as to Henry VIII having been the first to introduce the harp in the Irish armorial bearings.

Many Irish melodies date back to the fourteenth century, but the most exquisite is "Eibhlin a Ruin" ("Eileen Aroon"), which was composed by Carrol O'Daly, about the year 1390, in honour of Eibhlin Kavanagh, of Polmonty Castle, near New Ross. Higden, Fordun, and Froissart praise the Irish minstrels of this period, and Henry V, as a boy, was charmed with the Irish harp.

The Christ Church (Dublin) "Troper" of the thirteenth century contains some beautiful farced Kyries, including three by the Irish monk, Tutilo, and a collection of Sequences, musically noted, of later date (1360) is the "Troper" of St. Patrick's, which contains *inter alia* a good setting of the hymn, "Angelus ad Virginem," alluded to by Chaucer. The Christ Church Psalter, circa 1370, has musical notation, and is exquisitely illuminated, while the St. John's "Processionale" of the fourteenth century is most valuable for its elaborate setting of the "Officium Sepulchri." In the "Red Book of the Exchequer" (1395) are many musical settings of hymns.

Towards the end of the fourteenth century flourished an Irish cleric, Lionel Power, who wrote the first *English* treatise on music, preserved in a MS. (dating from

1450), transcribed by John Wylde, Precentor of Waltham Abbey. The probable date of this treatise is 1395-1400.

V.

IRISH MUSIC IN THE FIFTEENTH CENTURY.

THE penal enactments of the colonial parliament in Ireland in 1366 (Statute of Kilkenny), in 1399, 1410 and 1481, struck hard at the harpers, pipers, and native minstrels, and yet, many distinguished Irish musicians are chronicled during the fifteenth century. Irish pipers accompanied the Irish troops that fought in France in 1418; and Philip *bacach*, an Irish harper, accompanied Humphrey, Duke of Gloucester, to France, in 1429. Twenty years later, on August 12, 1450, an aged priest sang a song of deliverance from the English yoke to the accompaniment of Philip's harp.

All our musical historians give a memoir of William Dufay, the great Flemish composer (1390-1474), but it is well to note that Dufay was a Walloon, and, as pointed out by Mr. W. W. Cobbett, the Walloons were Celts: consequently, Dufay could claim an Irish ancestry as a scion of the Duffy or O'Duffy family, famous for minstrelsy.

John Lawless was a remarkable Irish organ builder who flourished during the years 1450-80. 'In the will of Michael Tregury, Archbishop of Dublin, dated December 10, 1471, "a payre of organs" was be-

queathed by that prelate to St. Patrick's Cathedral. In 1493 David Winchester founded the professorship of music in Christ Church Cathedral, with J. Freney as choirmaster.

Notwithstanding the many penal enactments against Irish minstrels, all the great Anglo-Irish nobles of the Pale retained an Irish harper and piper in their service. Under date of 1480 we find Chief Justice Birmingham having an Irish harper to teach his family, as also "to harp and to dance."

There is a beautiful sculptured harp, circa 1496, at Jerpoint Abbey, co. Kilkenny. Under date of 1496 and 1497, the "Annals of Ulster" chronicle the deaths respectively of Florence O'Corcoran and William Mac-Gilroy, noted harpers.

Although the first work containing printed musical notation was John Gerson's "Collectorium," from the press of Conrad Fyner, of Esslingen, in 1473, followed by a Missal, printed at Rome by Ulrich Han, of Ingolstadt, in 1476, and a "Brevis Grammatica," at Venice, by Theodorus Francus, in 1480, as well as a Missal at Wurzburg, by Jorg Reyser, in 1481, it is worth noting that the publication of the beautiful Missals printed at Venice in 1481 and 1482 by Octavianus Scotus, was supervised by a distinguished Irish priest, Maurice O'Fihily, O.F.M., who was subsequently appointed Archbishop of Tuam. It was not until 1495, that Wynkyn de Worde printed the first musical work in England, the "Polychronicon" of Ralph Higden, translated into English by John de Trevisa.

Inasmuch as music entered largely into the mystery plays and the morality plays of the fifteenth century, it is not generally known that one of the earliest known specimens of a morality play in the English language is "The Pride of Life," written in 1399 or 1400, found among the deeds of Christ Church Cathedral, Dublin. These mystery and morality plays were performed by

the Dublin City Guilds, and the music was supplied by the "City Musick," or the Corporation band, regarding which body numerous entries are to be found in the various volumes of "Calendar of Ancient Records of Dublin." The first definite entry of the "City Musick" is in 1466, and it appears that these "waytes" took parts in the great Corpus Christi pageants during the second half of the fifteenth century.

VI.

IRISH MUSIC IN THE SIXTEENTH CENTURY.

POLYDORE VIRGIL, in his "History of England," published in 1534, gives unstinted praise to Irish minstrels, "*cujus musicæ peritissimi sunt.*" It is of interest to note that John Taverner, the great English composer, uses an Irish tune as one of the themes in a six-part Mass (1528). An iniquitous Statute of 1537, forbidding the Irish fashion of wearing the hair, popularised the older song of "The Coulin" ("An Cuilfhionn"). In 1541, pardon was granted to Owen Keenan, the blind harper to Gerald, Earl of Kildare, and his son, Cornelius Keenan, *harper*. The Earl of Kildare kept a semi-royal musical establishment, and had a famous organ builder, James Dempsey, to whom, in 1515, he bequeathed a hackney. This Irish organ builder went to England in 1529, and built an organ for Ripon Cathedral in 1531. He subsequently settled at Doncaster, for the parish church of which he built a noble organ in 1561.

Among the organists of the first half of the sixteenth century were William Herbit, Patrick Clinch, James White, Robert Hayward, William Brown and Walter Kennedy. An organ was used to accompany the songs in the morality plays, and we read of its employment at Kilkenny on August 20, 1553, when Bishop Bale's plays were produced, and again at the production, in Dublin, of the "Six Worthies," in 1557, and of the "Nine Worthies," in 1561. Irish music had been introduced into the various masques produced at the English court between the years 1551 and 1576, and Irish dances became popular.

Owing to the religious upheaval in Ireland, between the years 1537 and 1575, many Catholic musicians fled to the Continent. One of the most distinguished was William Costello, who settled at Evreux in 1554. He composed a battle piece in honour of the capture of Calais in 1558, and a second battle piece on the capture of Havre, in 1564, two early specimens of "programme music." He also composed some exquisite madrigals and chansons between the years 1566 and 1571. On October 12, 1570, he founded a "Puy de Musique"—a *Feis Ceoil*—at Evreux, in which valuable prizes were offered for the best compositions in honour of St. Cecilia. Thus he may be said to have discovered Orlando di Lasso, for it was at the Festival of 1575 that Lassus carried off the first prize at Evreux for the motet, "Domine Jesu Christi qui cognoscis." Characteristically enough, the first prize was a silver harp. Costello (whose name is also given as Costeley) died at Evreux on February 1, 1606. He had been organist to Henry II and Charles IX.

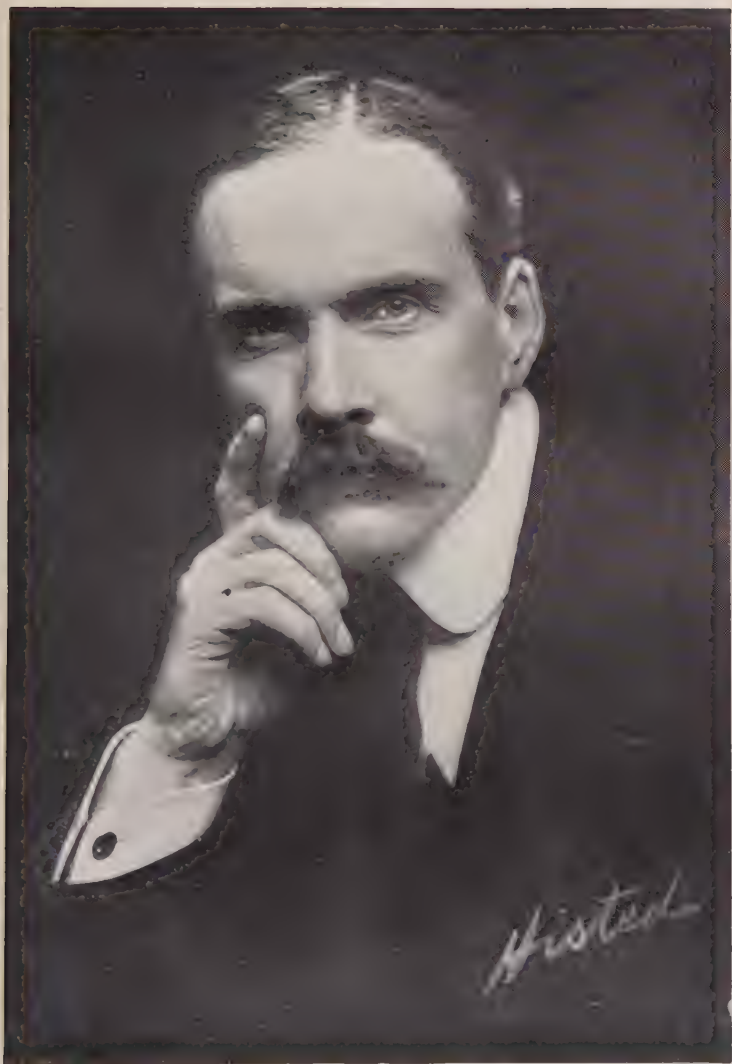
Between the years 1565 and 1585, flourished Richard Cruise, a famous blind harper, described by Stanihurst, in 1584, as "the most remarkable harper within the memory of man." He travelled to the English court on several occasions as the accredited agent of the Irish

Privy Council, and is referred to in the State Papers. One of his tunes which has survived is "Slane's Treason," a lamentation song on the fall of the Baron of Slane for having betrayed Archbishop O'Hurley, of Cashel, in 1584. This tune was set by Tom Moore in his "Irish Melodies" to "It is not the tear at this moment shed."

All our musical historians state that Morley's "Plaine and Easie Introduction to Practicall Musicke," published in 1597, was the first theoretical work printed in English, but a young Irish musician, William Bathe, of Dublin, had issued, in 1584, "A Brief Introduction to the Art of Music," thirteen years before Morley. Bathe's book was dedicated to his grand-uncle, Gerald, Earl of Kildare, and is remarkable for many innovations that were subsequently adopted by composers. *Inter alia*, he was the first to call measures by the name of "bars." Bathe was a prime favourite with Queen Elizabeth, to whom he presented a "harp of a new device," and he brought out a second musical work in 1600. Having become a Jesuit in 1596, he laboured in Spain till his death, at Madrid, on June 17, 1614.

Another Irish musician who was in high favour with Queen Elizabeth was Cormac MacDermot, who was her harper from 1591 till her death in 1603, when he was given an annuity of £46 10s. 10d.—quite a large sum in those days. Two of his compositions, "Sir John Peyton's Pavan" and an "Almain," are now in the library of Christ Church, Oxford.

English historians claim Thomas Campion (1567-1620) as one of their eminent lyric writers and composers, but he was an Irishman, and was the son of John Campion, of Dublin—the exact date of his birth being February 12, 1567. He entered Gray's Inn in 1586 (April 27), and five of his poems appeared anonymously in 1591. His songs and masques are well-known, and numerous editions appeared of his work on counterpoint. Campion died on February 27, 1619-20.



HARRY PLUNKET GREENE.

Native minstrelsy was in a sad plight during the second half of the sixteenth century, especially during the Geraldine wars. British legislation was specially busy against Irish harpers, pipers, and minstrels, and even the gentle Spenser, in 1595, expressed the view that the Irish people, if managed on his lines, "would quickly consume themselves and devour one another." Spenser alludes to the female ballad singers of his time, "the wandering women called *Mona Shull*," that is, the *mna siubhail*, or "wandering women," and he praises Irish minstrelsy. He even married an Irish lady, Elizabeth Boyle.

Numerous Irish songs date from the very troubled last quarter of the sixteenth century, 1575-1600, "*Roisin Dubh*," "*The Foggy Dew*,"* "*Seaghan Ruadh*," "*Captain Tyrrell's March*," etc. Barnaby Rich (who first visited Ireland in 1573) describes the Irish jig in 1581, while Byrd, the great English composer, wrote a famous piece of programme music, representing a battle, one of the movements of which is "*The Irish March*." Shakespeare refers to eleven Irish tunes, including "*Eibhlin a Ruin*," "*Cailin og a stiuir me*" ("*Callino Casturame*") and the "*Irish Dump*."

In the last decade of the century the Irish lutenist and composer, John Dowland, had an European fame. Born in Dublin, in 1563, he entered the service of Sir Henry Cobham, the English Ambassador at Paris, in 1579, and graduated Mus.Bac. at Oxford in 1588, and at Dublin, in 1597. He was lutenist to the Danish court from 1598 to 1605, and is highly praised in Barnfield's sonnet in the "*Passionate Pilgrim*" (1598):

"Dowland to thee is dear, whose heavenly touch
Upon the lute doth ravish human sense."

* A well-known variant of this lovely air is "*Ye Banks and Braes*"—often claimed as a *Scotch* air.

Davey admits that "the grace, tenderness and frankness of the best Irish character are all present in Dowland's works." Whether as the composer of "Awake, Sweet Love," "Now, ah now, I need must part," "Lachrimæ," "The Frog Galliard" (danced by Queen Elizabeth in her sixty-ninth year), the translator of "Micrologus," or as an incomparable lutenist, Dowland was a most remarkable man. As Dr. Naylor says: "He left his mark, not only on his time, but upon the great men of his time, which is far better. Men like Middleton, Jonson, Fletcher, Massinger, Shakespeare, mention John Dowland with familiar affection and admiration." Here suffice it to add that Dowland died on January 26, 1626.

VII.

IRISH MUSIC IN THE SEVENTEENTH CENTURY.

ALTHOUGH the vogue of Irish music was well established in England under Elizabeth, yet it got a considerable impetus in 1602, not long before the death of the Queen. Under date of September 19, 1602, the Earl of Worcester wrote to the Earl of Shrewsbury: "We are all frolic here in Court; much dancing in the Privy Chamber of Country Dances before the Queen's Majesty, who is exceedingly pleased therewith. *Irish tunes are at this time most pleasing.*" Bacon, in his "Sylva Sylvarum" (published posthumously in 1627), says: "The Irish

harp maketh a more resounding sound than a bandora, orpharion or cittern, which have likewise *wire* strings, and no instrument hath the sound so melting and prolonged as the Irish harp."

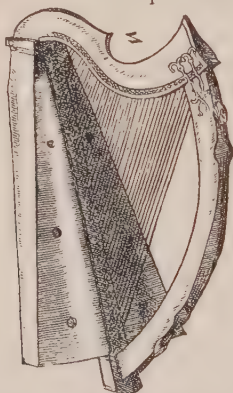
From 1600 to 1602, Charles O'Reilly was harpist to the Court of Denmark at two hundred thalers a year. His successor was another Irishman, Donal *dubh* O'Cahill (1602-10), who followed Queen Anne of Denmark to the English court. Edmund Shergold, of Dublin, was a Gentleman of the Chapel Royal from 1603 till his death on January 19, 1608. It is interesting to add that Walter Quin, of Dublin, was music master to King James's eldest son, Prince Henry, from 1608 to 1611. Curiously enough, the Danish court seemed to favour Irish harpers, for we find Darby Scott as court harpist at Copenhagen from 1621 till his death on December 19, 1634.

It has frequently been insisted on that, notwithstanding all the glowing eulogies on Irish music, no printed Irish airs appeared till the eighteenth century. This fiction was repeated so often that it gained credence among our musical historians. However, it is here sufficient to note that, apart from the airs to be found in the "Fitzwilliam Virginal Book," "My Ladye Neville's Book," and William Forster's "Virginal Book," there is an "Irsh Dance," printed in "Parthenia Inviolata" in 1614. Some Irish airs are included in a Dutch music book, "La Secret des Muses," published at Amsterdam, in 1615 and 1619, and in a "Friesche Lust Hof," also printed at Amsterdam, in 1621, of which a second edition appeared in 1625, and a third in 1634. A third Dutch collection, issued at Haarlem, in 1626, and a fourth (Camphuysen's "Stichtclyde Rymen"), dated 1647, contain Irish airs. Playford's "Dancing Master," in all the editions—beginning with 1651—has numerous Irish airs, while not a few are to be met with in "Musick's Recreation on

the Viol" (1652), in "Thesaurus Musicus" (1693-6), and in D'Urfe's "Pills" (1698-1720). And, let it be added, an Irishman, Rev. James Myles, O.F.M., published at Naples, in 1630, an admirable work on theory and vocal music. Nor must I forget to mention that an Irish folk-tune of the mid-seventeenth century subsequently blossomed forth as "God Save the King"—the English National Anthem—utilised by Henry Purcell.*

Although the penal enactments against Irish minstrels continued during the seventeenth century, there are evidences of many noted Irish harpers and composers between the years 1601 to 1681, e.g., Rory *dall* O'Cahan; Nicholas *dall* Pierce; Tadh MacRory; John, Rory, and Henry Scott; Owen MacKeenan; Owen MacDermot; Tadhg O'Coffey; and Father Robert Nugent, S.J.

Prætorius, in 1619, prints the scale of the Irish harp of forty-three strings, and gives a good illustration of an Irish harp, herewith reproduced:

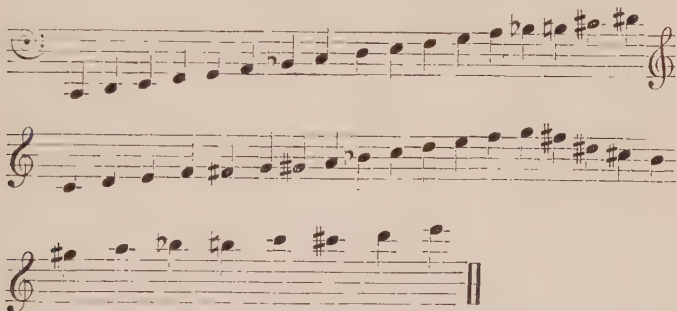


IRISH HARP. PRÆTORIUS, 1619.

* The discovery of Purcell's use of "God Save the King" is due to Mr. J. A. Fuller-Maitland, the erudite editor of Grove's "Dictionary."

The following is the scale given by Prætorius :

SCALE OF THE IRISH HARP, PUBLISHED BY PRÆTORIUS (1619).



Among the many beautiful Irish harps manufactured in the first half of the seventeenth century, the Fitzgerald harp, dated 1621, is still preserved. It was made by Donal MacTadhg O'Dermody, and is now known as the "Dalway" harp, from a late owner.

The Confederate period (1642-9) was productive of many beautiful songs and airs, e.g., "Mac Finghin's Lament" (1642), "Lament for Owen Roe" (1649), "Mac Alistrum's March" (1647), "Druimfhionn donn dilis." Naturally, the sad epoch of the Cromwellian rule (1649-60) did not foster music, and the poor minstrels were treated ruthlessly. Even a "gentleman harper," Pierce Ferriter, was executed at Killarney in 1652.

Among the printed Irish airs of the period 1651-70 are: "The Boatman," "Bobbing Joan," "Grimstock," "Mage on a Cree," "Shillamefago," "Half Hannikin," "The Irish Lady, or Anniseed Water Robin," "Petticoat Way," "Dargeson," "Saturday Night," "The Green Gown," "Solomon's Jig, or Green Goose Fair," "Welcome Home, Rowley," "I'll never Love

Thee More," "Jamaica," "Grey Goose Fair," etc. Theophilus Lupo (one of the King's band from 1627 to 1640) issued a "Suite of Languages" in 1654, with five movements, respectively named English Humour, *Irish* Humour, French, Spanish, and Scottish Humour.

Among the theorists of the second half of this century, John Birkenshaw, of Dublin, holds an honoured place. He fled to London in 1641 (as did also Thomas and Henry Purcell), and in 1651 is praised by Playford as a "Master for the Voice or Viol," but is best known as the music master of Samuel Pepys, who makes several references to him in his "Diary." Birkenshaw (who is also praised by Evelyn) published an English translation of "*Templum Musicæ*," by Alstedius, in 1664, and in 1672 he issued "*Syntagma Musicæ*," also supplying a preface to Salmon's "Essay to the Advancement of Musick." He died in May, 1682, and was buried in Westminster Abbey.

From a description of Ireland, printed in London in 1673, the following extract is interesting: "The Irish gentry are musically disposed, and therefore many of them play singular well upon the harp; they affect also to play at tables. The common sort meet oftentimes in great numbers (in plain meadows or grounds) to recreate themselves at a play called Bandy, with balls and crooked sticks, much after the manner of our play at Stoc Ball; they are much given to dancing after their country way, and the men to play upon the Jews-harp, and at cards, but for no great value."

In 1676, a volume of songs was published by Thomas Duffet, an Irish poet, in which the names of the tunes are given. One of these songs is "Since Coelia's my Foe," the music of which is printed in Playford's "Choice Ayres and Songs" (1676).

Another glimpse at the tunes which were popular in the last years of the reign of Charles II is to be

found in an extremely scarce volume, entitled "A Pious Garland of Godly Songs for the Solace of his Friends and Neighbours in their Affliction," published by Luke Wadding, Bishop of Ferns, in 1682. In this volume are many beautiful Christmas carols and various songs directed to be sung to old Irish airs, e.g., "Patrick Fleming," "Ochone," "Bonny Broom," "The Dumpe," "Since Coelia's my Foe," "Norah og ni Yeoranc," "Neen Major Neal," "Se mhir me go h-eignach."

The founding of the Hibernian Catch Club in Dublin, in 1681, is an important musical event, as it antedates the Gewandhaus Concerts by fully fifty years. This club is still flourishing, and the existing records go back to 1740. Music printing was introduced into Dublin in 1685, at which date Robert Thornton, at the sign of the "Leather Bottle," in Skinner Row, published a number of half-sheet songs, engraved on copper—sold at twopence a song.

On January 9, 1694, the centenary of the founding of Dublin University was celebrated with much *éclat*. Henry Purcell (whose Irish ancestry may well be claimed) composed the Ode for the occasion, which was duly performed at Christ Church Cathedral. Strange to say, Dublin University does not possess a copy of the score, although a printed copy belongs to the present writer.

Daniel Roseingrave, Thomas Fenill and Robert Hodge were famous organists at the close of this century. In 1698 was printed an edition of Barton's Psalms with music, by J. Brent and S. Powell, of Dublin.

Under date of January 20, 1654, Evelyn, the diarist, writes apropos of the Irish harp: "Such music, before or since, did I never hear, the Irish harp being neglected for its extraordinary difficulty; but, in my judgment, far superior to the lute itself. or whatever

speaks with strings." Fourteen years later, Evelyn again writes (November 17, 1668): "I heard Sir Edward Sutton play excellently on the Irish harp; he performs genteely, but not approaching my worthy friend, Mr. Clarke, who makes it execute lute, viol, and all the harmony an instrument is capable of. Pity it is that it is not more in use; but, indeed, to play well takes up the whole man, as Mr. Clarke has assured me, who, though a gentleman of quality and parts, was yet brought up to that instrument from five years old, as I remember he told me."

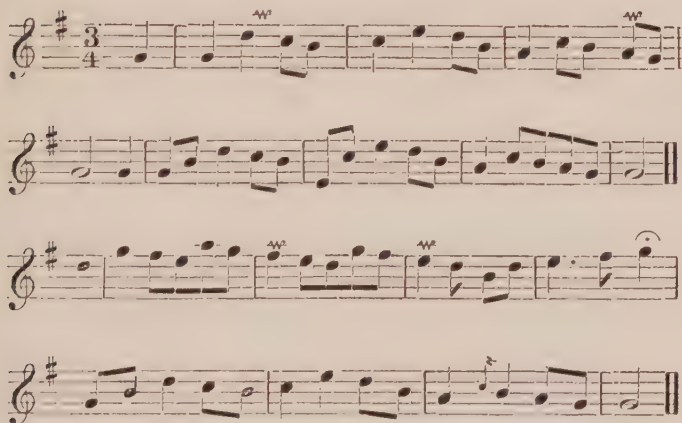
There are still preserved two beautiful harps dated respectively 1672 and 1684. The former is known as the "Kildare" harp, and was made for Robert Fitzgerald (second son of George, Earl of Kildare), whose only son, Robert, became nineteenth Earl of Kildare. The latter is the "Fogarty" harp, and was made for Cornelius Fogarty, who died in 1730.

Among the Irish harpers of the period 1660-90, the most celebrated were Myles O'Reilly, Thomas Connellan and Laurence Connellan. Thomas Connellan was a composer as well as a performer, and a number of his harp melodies are still popular, including "The Dawning of the Day," "The Golden Star," "Love in Secret," "Bonny Jean," "The Jointure" and "Molly St. George." Myles O'Reilly is best remembered as the composer of "Limerick's Lamentation," which was subsequently adapted to "Lochaber No More," but was originally known as "King James's March to Ireland" (1689). The air got popularised in Scotland by Thomas Connellan, and was cribbed by the Scotch.

The Williamite usurpation afforded an opportunity for many songs and ballads, of which "Lillibulero," "The Boyne Water," "No Surrender," "The Breach of Aughrim," "Plankxty Davis," "Sarsfield's Lamentation," "The Rant," "Molly Roe," "The Wild Geese" ("Na Geadhna fiadhaine"), "One Sunday after

Mass," "The Duke of Ormonde's March," "Ballinamona Oro," are good examples. Even more beautiful still is the exquisite air known as "Eamoun an chnuic" ("Ned of the Hill"), circa 1699, written in memory of Edmond O'Ryan, an outlaw under King William, who died in 1727 and was buried in Hollyford, Co. Tipperary. The air was printed by Burke Thumoth in 1742, and subsequently by James Oswald in 1759. I subjoin Oswald's setting, as printed in his "Caledonian Pocket Companion," Book XI:

"YEMON O NOCK."



VIII.

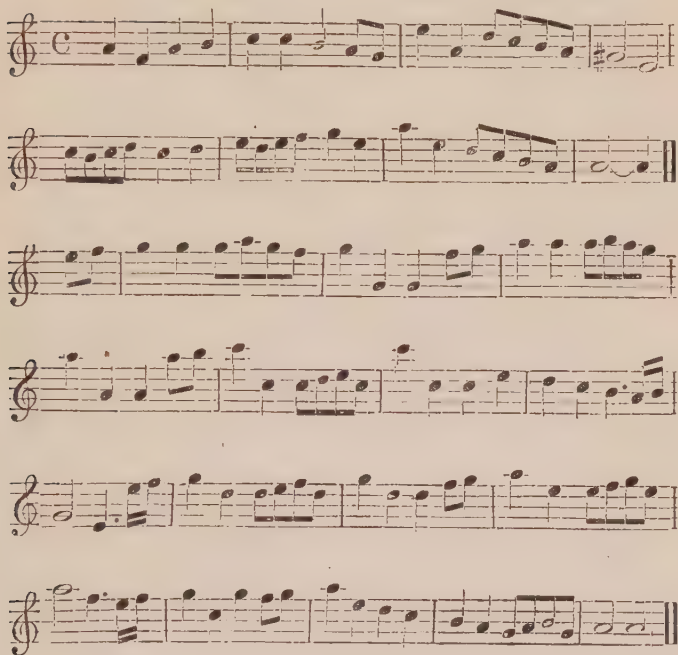
O'CAROLAN AND HIS CONTEMPORARIES.

TURLOGH O'CAROLAN, "the last of the Irish bards," was the most distinguished Irish harper and composer of the first quarter of the eighteenth century. Born at Newtown, near Nobber, Co. Meath, in 1670, he went with his parents to Carrick-on-Shannon in 1686, and having evinced extraordinary musical talents, was educated by Madame MacDermot Roe, of Alderford House, Co. Roscommon. Although blind from his twenty-first year, his other senses became more accentuated, and in 1693 he composed the words and music of the charming "Fairy Queen," adapted by Tom Moore to "Before the Battle." Not long afterwards he composed "Sin sios agus suas liom" ("Sit down beside me"), sung by Abel in London in 1713, and printed with music to phonetic Irish words.* Moore published two settings of the tune, namely, "When through Life Unblest we Rove" and "Oh, where's the Slave so Lowly." In the following year O'Carolan composed "Grace Nugent," in honour of Miss Grace Nugent, of Colamber, and it was printed in London in 1727, by Daniel Wright, as by "Carrallan." I subjoin the setting from "Aria di Camera" (1727):

* There is a copy of this printed setting in the British Museum, of which I possess a transcript.

"GRACE NUGENT." *By Carrallan [O'Carolan].*

Aria di Camera, 1727.



Among O'Carolan's best known compositions are: "O'Rourke's Noble Feast," "The Dear Irish Boy," "Druimfhionn donn dilis," "Paudeen O'Rafferty," "The Arethusa," "Rodney's Glory," "Kitty Tyrrell," "The Black Joke," "Planksy O'Conar," "Nora Criona," "Langoln," "Savoruneen deelish," "Sheela ni Gadhra," "Blind Mary" and "Bumpers, Squire Jones." It is sufficient to note that Tom Moore adapted thirty-one of O'Carolan's tunes in his "Irish Melodies," which is ample evidence of O'Carolan's genius. Two of his

hymn-tunes, "Irish" and "Athlone," were popular for two centuries. At the Belfast Harp Festival of 1792 one performer stated that he knew over one hundred of O'Carolan's tunes, yet that these constituted but an inconsiderable portion of the output of that great master.

O'Carolan died on March 25, 1738, and was buried in Kilonan, Co. Roscommon, the cemetery of which was enclosed by Lady Louisa Tenison in 1841, with a suitably inscribed slab over the arch of the gateway. Lady Morgan got a splendid bas-relief of O'Carolan placed in the north aisle of St. Patrick's Cathedral, Dublin—the monument being executed by Hogan (*see illustration*).

Among the famous contemporaries of O'Carolan were: MacCabe, MacCuarta (Courtney), Lyons, Heffernan, Maguire, Murphy and Hempson (O'Hampsey). Cornelius Lyons was harper to Randal, fourth Earl of Antrim (d. 1721), and is best remembered as the composer of "Miss Hamilton," "Earl of Antrim's Lament," and the variations which he added to "Eibhlin a ruin." Charles MacCabe was the bosom friend of O'Carolan, whom he outlived by ten years. Heffernan resided in London from 1695 to 1725, and was in much request as a harpist. John Murphy travelled on the Continent from 1708 to 1719, and had the honour of playing for Louis XIV. At a special performance at Smock Alley Theatre, Dublin, on February 14, 1738, Murphy was one of the attractions as a harp-soloist. He played for some seasons at Mallow, Co. Cork, and died after the year 1753.

In addition to O'Carolan's harp, there are still preserved four other Irish harps of this epoch, respectively dated 1702, 1707, 1726 and 1734, namely. O'Hampsey's harp, the "Castle Otway," "Hehir" and "Bunworth" harps. The last-mentioned instru-

ment, now belonging to Rev. F. W. Galpin, was exhibited at the Music Exhibition held at Fishmongers' Hall, London, in 1904. Mr. Galpin, author of "Old English Instruments of Music" (1910), has another Irish harp dated 1750. Robin Adair's harp is undated, but it was probably made in 1725, and was the property of Robin Adair, of Hollybrook, Co. Wicklow, whose name is immortalised in the song of "Robin Adair," written circa 1730, to the Irish air of "Eibhlin a ruin." Robin Adair died on July 31, 1737.

Another distinguished harper of the first half of the eighteenth century was Hugh O'Neill, who taught Arthur O'Neill. He died of fever whilst still in the prime of life, and was buried in the tomb of O'Carolan.

Donnchadh O'Hampsey (Denis Hampson) was born in 1696 or 1697, and lived to be an ultra-centenarian. I shall give a brief memoir of him in a subsequent chapter.

IX.

THE "CITY MUSICK" AND THE "STATE MUSICK."

REFERENCE has been made (Chapter V) to the Dublin "City Music," or the Corporation Band, which was in existence in the fifteenth century. This band was thoroughly organised in 1570; and, in 1591, a generous endowment was made by the Corporation for the future support of the "City Musick." William Huggart was Master of the City Musick from 1597 to 1632—a period of thirty-five years—and dur-

ing his régime an order was passed by the civic fathers empowering the Master to arrest and sue all "strange musicians." His son, John Huggart, held office from 1632 to 1654, whose successors were James Clayton (1654-67), John Evans (1667-85), and Patrick Jones (1685-1720). Between the years 1730 and 1750 the City Musick entertained the citizens during the summer season at the City Basin and at Stephen's Green. William Clegg, father of John Clegg, the violinist, was one of the city band from 1695 to 1725. Samuel Lee reconstituted the band in 1751, and was appointed Master, at a salary of £40 a year. The names of the new band, in 1751, are: Sam Lee, William Jackson, John Clark, James Forster, Roland Jacob, Frederick Seaforth, George Fitzgerald, Thomas Kelly, Callaghan MacCarthy and George Wade—all excellent musicians—and in July, 1755, £60 a year was ordered to be paid them. On Samuel Lee's retirement, in 1765, Henry Mountain was appointed Master, but the Corporation decided to discontinue the "City Musick" in 1790, and so this ancient institution passed away.

After the Restoration of Charles II it was determined to establish the "State Musick" for Ireland, a sort of counterpart of the "King's Musick" in England, but it was not until 1704 that a Master of the State Musick was appointed in the person of William Viner, a famous violinist, at a salary of £100 a year. Viner (of whom a somewhat meagre biography is given in the new edition of Grove's "Dictionary of Music") made his will on December 12, 1710, but survived for close on six years, being permitted to draw his full salary till his death in November, 1716. Meantime, in September, 1710, John Sigismund Cousser, capellmeister at Brunswick, Hamburg and Stuttgart, was appointed composer of the State music in Ireland, and master of the choristers of Christ Church Cathedral, Dublin. The

following constituted the "State Musick" in 1715: William Viner (£100 per annum), John S. Cousser (£60), Charles Ximenes (£40), James Truelove, Thomas Johnson, Simon Button (£30 each), James Johnson, Charles Tollett, Sprackling Dowdall (£20 each), John Stephenson and Francis Woder (£10 each).

In connection with the celebration at Dublin Castle of the King's birthday on May 28, 1719, a new harpsichord was purchased for £40. For this occasion, Cousser composed an ode, which was duly performed. On the title page of the printed copy he is described as "Master of the Musick attending his Majesties State in Ireland, and Chappel Master of Trinity College." At this date William Clegg was appointed one of the band.

From the pay list of 1725 it is evident that Matthew Dubourg was at that date first violin at £50 a year, although previous writers give 1728 as the date of his first coming to Ireland. On Cousser's death in November (? December), 1727, Geminiani was offered the post as master and composer, but on his declining it, owing to religious motives, Dubourg was appointed, in March, 1728, at a salary of £100 a year. On the death of Richard Stevens, kettle-drummer, in 1738, Dubourg was given his place at £70 a year, and thus he retained both salaries, though probably he exercised the office of kettle-drummer by deputy. There is no need here to mention Dubourg's great powers as a violinist, and, as will be seen later on, he led the orchestra at the first production of Handel's "Messiah" in 1742.

As an instance of extraordinary jobbery in Dublin Castle it may be noted that when Robert Wood resigned the post of "Supervisor of the Musicians, Trumpeters, and Kettle Drums attending the State in Ireland," in 1761, a King's letter was obtained for his successor, Alexander Wood, by the terms of which he

•

was given not only the customary salary of £20 a year, but was specially granted an additional yearly salary of £400 for life!

The following is the list of State musicians for 1759: M. Dubourg, John Johnson, William Davis, Francis Woder, William Delamain, Ben. Johnson, Samuel Lee, George Wade, Richard Pockrich, George Fitzgerald, Callaghan MacCarthy, Thomas Kelly. Of these, five were eminent musicians, namely, William Davis, Francis Woder, Samuel Lee, Richard Pockrich and George Fitzgerald, while Thomas Kelly (father of Michael Kelly) was "Attendant on Balls at Dublin Castle."

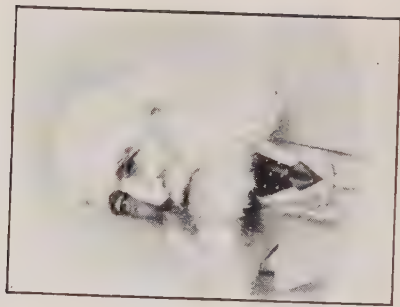
Richard Hay was Master from 1767 to 1783, having John Bird as deputy, and was succeeded by John Crosdil, the famous 'cellist, who performed his duties in Ireland by deputy, till his death in October, 1825. Then came Dr. John Smith, who was master and composer from 1826 till 1861, after which date the "State Music" in Ireland was numbered with the things that were, being replaced by the "Viceregal Band"—an institution that has also disappeared.



ARTHUR O'LEARY.
(Photo, Herbert Watkins, London.)



DR. ANNIE PATTERSON, B.A.
(Photo, W. G. Moore, Dublin.)



JOSEPH ROBINSON.
(Photo, Chancellor, Dublin.)

X.

EARLY ITALIAN OPERAS AND BALLAD OPERAS.

LORD WHARTON arrived in Dublin as Viceroy on April 21, 1709, with the famous Addison as chief secretary. In his train he also brought Thomas Clayton, the English composer and adapter; and Irish metropolitan fashionable circles were introduced to Italian songs and airs. While in Dublin Clayton produced "Arsinoë," "Rosamond," and other "operas" at the Castle, Viner leading the band. This was in May and June. Clayton returned to England with Lord Wharton and Addison in the following September. However, the first actual Italian opera to be heard in Dublin was the great Nicolini's in March and April, 1711. Nicolino Grimaldi, better known as Nicolini, had come to London in November, 1708, and appeared in "Pyrrhus and Demetrius," Nicolini singing in Italian while the other performers sang in English. Subsequently, Nicolini appeared in "Camilla," "Almahide" and "Hydaspes," and at length he came over to Ireland on the invitation of Joseph Ashbury, Deputy Master of the Revels. At Smock Alley Theatre, Nicolini and his company from the Haymarket produced "Rinaldo," "Camilla" and "Pyrrhus and Demetrius," and delighted vast audiences from March to June, 1711. While in Dublin, Nicolini gave a benefit concert in aid of the Blue Coat Hospital, and handed over the proceeds (£39 15s. 10½d.) to that in-

stitution. It is well to note that the adaptation of Bononcini's opera of "Camilla," and Scarlatti's opera of "Pyrrhus and Demetrius" was due to an Irish theatrical manager, Owen MacSweeney, who was manager of the Haymarket from 1706 to 1712.

Daniel Roseingrave, born in Dublin in 1650, was organist of the two Dublin Cathedrals (Christ Church and St. Patrick's) from 1698 to 1727, and he had three musical sons, Daniel, Ralph and Thomas, all of whom were well grounded in Italian music from their earliest years. Thomas, in particular, showed such extraordinary musical precocity that the Dean and Chapter of St. Patrick's, in 1710, sent him to Italy to study under Domenico Scarlatti, at Venice, where he remained for six years. On May 30, 1720, he produced Scarlatti's "Narcissus" (with additional songs by himself) at the Haymarket. In 1725 he was appointed the first organist of St. George's Church, Hanover Square, London. Daniel Roseingrave, junior, was appointed organist of Trinity College Chapel in 1705, and proceeded B.A. in 1707. He died in 1719. Ralph Roseingrave was appointed organist and vicar choral of St. Patrick's Cathedral in 1719, but the elder Roseingrave (Daniel) retained his post as organist of Christ Church Cathedral till his death, in 1727, at which date Ralph succeeded to both positions.

The plays at Smock Alley Theatre from 1695 to 1720 were interspersed with music, and Dubliners were thus familiarised with English and foreign music. Under a licence from the Lord Mayor, the eccentric Tony Aston and his wife gave several music plays in the autumn of 1715. While in Dublin, Aston picked up a number of Irish airs to which he wrote new words, including "Spring's a-coming" ("The Bath Medley"), which was printed by Playford in 1726.

The success of the Hibernian Catch Club (founded in 1681) led to the formation of other musical socie-

ties in Dublin. Of these the most important was the "Bull's Head" Society, so called because the members assembled at the "Bull's Head" tavern in Fishamble Street. This was in 1705. The members met every Friday evening, the subscription being "an English crown," and the entertainment concluded with "catch singing, mutual friendship, and harmony." In 1723, John Neale, a music publisher as well as a sound musician, was chosen president of the "Bull's Head" Club, which was then removed to the "Bear" tavern in Christ Church Yard, "where," as Gilbert writes, "the members organised a plan for discharging the liabilities of confined debtors, and assumed the name of the *Charitable and Musical Society*." Two years later the habitat of the society was transferred to the original tavern, the "Bull's Head," where an enlarged room was provided.

A characteristic letter from Dean Swift, dated February 9, 1719, gives an interesting sidelight as to the choir of St. Patrick's Cathedral: "I have the honour to be Captain of a band of nineteen musicians (including boys) which are, I hear, about five less than my friend the Duke of Chandos, and I understand music like a Muscovite; but my quire is so degenerate under the reigns of former Deans of famous memory, that the race of people called Gentlemen Lovers of Musick tell me I must be very careful in supplying two vacancies."

The introduction of Freemasonry into Dublin in 1723 added a new musical and convivial element to the existing social institutions, and in 1724 it was decided to follow the London custom of having the brethren in full regalia repair to the theatre on St. John's Day, their annual festival. Of the visit paid by the Dublin Freemasons to Smock Alley Theatre on June 24, 1725, there is an account given in the "Dublin Weekly Journal." It is added: "At the conclu-

sion of the play, Mr. Griffith, the player, who is a Brother, sang the 'Freemasons' Apprentice's Song,' the Grand Master and the whole Brotherhood joining in the chorus." As Thomas Griffith was a Dublin man, he may be claimed as the author of "The Free and Accepted Mason," as well as of numerous Masonic songs.

On December 10, 1723, the play of "Ædipus" was performed by the scholars of Rev. Dr. Sheridan at the Kings Inn's Hall. Special incidental music was provided by Mr. John Woffington.

Italian music was again in evidence during the season of October-December, 1725, when a certain "Signior Benedetto" gave sixteen concerts in Dublin.* In the following years a young Dublin violinist, John Clegg, son of William Clegg, of the "State Musick," gave some concerts in his native city. Previously, in 1723, at the age of nine, he had astonished a London audience by his performance of a concerto of Vivaldi.

The enormous success of the "Beggar's Opera" in London in 1727 led to its introduction to Dublin audiences. The first Dublin performance was at Smock Alley Theatre on March 10, 1728, and so great was its success that at Vanderbank's benefit, on December 16, it was announced as "for the fortieth time of the second season." By way of a home rivalry a Dublin man, Charles Coffey, brought out the "Beggar's Wedding," produced at Smock Alley on March 24, 1729, and printed with music same year. This ballad opera abounded in old Irish tunes, and, when published, ran through four editions in a short time. Coffey's other successes as the writer of ballad operas include "The Female Parson" (1730) and "The Devil to Pay" (1731).

* This was Benedetti, who sang at the Opera in London in 1720.

In 1727 the annual celebrations in honour of St. Cecilia's Day were inaugurated in St. Patrick's Cathedral. These celebrations received an impetus in 1729, when Dubourg led the band. Dean Swift was averse to any departure from the normal Anglican service, and he thus unburthened his soul in song:

"Grave Dean of St. Patrick's, how comes it to pass,
That you who know music no more than an ass—
That you, who so lately were writing of Drapiers,
Should lend your Cathedral to players and scrapers."

On June 16, 1729, at a performance of "Tamerlane," Mrs. Davis, a famous Irish singer, "entertained the audience with several celebrated Italian songs," and dances were supplied by Mr. and Mrs. Moreau. "Harlequin Dr. Faustus" was given at Smock Alley on December 6, but Mrs. Davis was unable to sing owing to a bad cold. Dryden's "Alexander's Feast," by Handel, was performed in St. Patrick's Cathedral on November 23, 1730, in honour of St. Cecilia. A fortnight later John Clegg gave a concert, assisted by his sister, as vocalist (Mrs. Davis).

Following the fashion of London, the *cognoscenti* of Dublin founded the Dublin Academy of Music in November, 1728, and two years later built the Crow Street Music Hall "for the practice of Italian musick." It opened with great *éclat* on November 30, 1731, and Mrs. Barbier (who had sung in "Almahide" in 1711) gave a concert on December 4, assisted by Mr. Motte and Mr. Dubourg. All the songs were Italian save one, "The Bush about Traquair" ("Peggy Grieves Me"). During the season 1732-3, Carlo Arri-goni, the great violinist and lutenist, was the chief attraction. On November 28, 1733, Mrs. Raffa gave a benefit concert; and on December 17, Geminiani made his Irish debut, receiving a great ovation—Mrs. Davis being the vocalist.

The rage for ballad operas still continued. In 1731 performances are recorded of "The Stage Coach" (May 13), "Beggar's Opera" (June 14) and "Damon and Phillida" (December 16); while, in 1732, "The Island Princess," "The Devil to Pay," "The Wedding" and "The Judgment of Paris," drew large houses. Meantime, Madame Violante attracted vast crowds at her booth in George's Lane by her Lilliputian troupe, who performed the "Beggar's Opera" in rare style—one of the children being Peg Woffington.

On May 1, 1734, the first performance in Ireland of "Acis and Galatea" was given at Crow Street Music Hall, and on August 28, at Taylor's Hall, Mr. de Reck, the German oboist, gave a concert, performing on "the hautebois and curtel." In the following year, on February 21, "Acis and Galatea" was given at the Theatre Royal, Aungier Street, as a "pastoral opera" in costume—but not acted; and on March 8, it was "performed without book." Three days later a burlesque of Handel's "Acis and Galatea," entitled "Punch's Opera," was given at Rainsford Street Theatre.

From "Four Letters Relating to the Kingdom of Ireland," dated January, 1735, the following extract is of special interest:

"One would think Apollo the God of Musick had taken a long stride from the Continent, over England, to this Island, the whole nation are great lovers of this high entertainment. A stranger is agreeably surprised to find almost in every house he enters Italic airs saluting his ears. Corelli is a name in more mouths than many of their viceroys. Why not we attribute the human and gentle disposition of the inhabitants to the refinements and powers of that divine Art?"

On October 25, 1735, Serenatas were given at

Aungier Street Theatre Royal by Signora Maria Negri, who gave a repeat performance on November 2. The pastoral opera of "Aminta" was produced on December 1. The first Irish performance of Henry Carey's "Honest Yorkshireman" was given at the same house on January 15, 1736. The "Lover's Opera" met with a favourable reception in November of same year, as did also the "Freemason's Opera," on February 10, 1737.

The principal concerts during the year 1737 were those of Mrs. Davis, John Clegg, John Smyth, Mr. Delahoyde, and Francesco Geminiani. There were also promenade concerts at the "City Bason." On December 1, Cathedral service was performed at St. Andrew's Church for the benefit of Mercer's Hospital, on which occasion Handel's "Te Deum," "Jubilate," and two of his Coronation Anthems were performed. This was the second annual performance for this deserving charity, and it continued each year till 1780.

In 1738, Lampe's "Dragon of Wantley" proved a huge success. The libretto was by Henry Carey, who is best known for his adaptation of an old Irish folk tune to the British National Anthem, "God Save the King." On April 27, Dean Swift's "Polite Conversation," adapted as a musical piece, was performed at Aungier Street, and was repeated on May 8. Three days later "The Tempest" was given with Purcell's music. Carey's ballad opera, "Margery, or a Worse Plague than the Dragon," was introduced to a Dublin audience on January 25, 1739, and on November 26, at Smock Alley, Hammond's "The Preceptor, or the Loves of Abelard and Heloise" (a new ballad opera), had a transient success. On February 21, 1740, at Aungier Street, a new ballad opera, "The Sharpers," by Matthew Gardiner, of Dublin, was cordially received.

In 1739, the Dublin Academy of Music subscribed for "two setts" of Handel's Twelve Grand Concertos

for Strings, but about the same time discussions set in, and the Academy languished. However, in the autumn of 1740, the committee invited Domenico Scarlatti to visit Dublin, and this great master (no doubt anxious to see the native city of his pupil, Thomas Roseingrave) came over in December. He was taken ill after reaching Dublin, and had a lengthened attack, but recovered early in February, 1741, and gave a concert at Geminiani's Great Room, on February 7, and another at the Crow Street Music Hall, assisted by Dubourg and James Warndale (actor vocalist) on February 13. Another Italian, Francis Barsanti, was the guest of the Academy in September, 1740, while Pasqualini came over as leader of the orchestra at Aungier Street, in 1741.

On April 10, 1741, Marlborough Street Bowling Green was opened for musical entertainments, "to continue in said Green and Musick Room every Tuesday and Friday during the season." Kitty Clive made her Irish debut at Aungier Street on June 20, 1741, and sang at the first performance of Arne's "Comus" in Ireland on August 6. At her benefit, on August 19, she sang "Eibhlin a ruin" to phonetic Irish words. Mrs. Cibber made her first appearance in Ireland on December 12, and delighted Dublin audiences by her singing in "Comus" on January 7, 1742.

Meantime, the Charitable Musical Society opened their new "Musick Hall" in Fishamble Street, on October 2, 1741, under the presidency of Mr. William Neale (son of Mr. John Neale, who died in 1737). It was known as the "New Musick Hall" to distinguish it from the Crow Street Musick Hall built by the Academy of Music.



SIR ARTHUR SULLIVAN.

(Photo, J. C. Schaarwachter, Berlin.) •

XI.

THE JACOBITE PERIOD: 1705-65.

THE lyrics of the Jacobite period are among the finest in the whole range of Irish poetry. They were mostly of a conventional allegorical form. "Maggie Laidir," "The Blackbird," "Graine Maol" ("Graniawaile"), "Moirin ni Chullenain," "Caitlin ni huallachain," etc., are good specimens. A delightful lyric of this epoch is the well-known "Lament for Kilcash," written by Father John Lane, circa 1744. Many songs were written ridiculing the Whigs and the House of Hanover. "I'm Ormond the Brave" appears in the ballad opera of "Silvia" (1731), while "Ormonde's Lament" (1716) is still sung, the tune being used for "Billy Byrne's Lament." "Seaghan Buidhe" ("Yellow John"), "All the Way to Galway" ("Yankee Doodle"), "An Seanduine" ("Miss MacLeod's Reel"), "St. Patrick's Day," "The Wearing of the Green," "Molly Roe," "Jack Lattin," "Larry Grogan," "Ally Croker," "Groghegan's Maggot," "Maggie Pickins," "The Poor Irish Boy," "The Kilruddery Hunt," "The White Cockade"—are specimens of the Irish tunes of this period. At the Battle of Fontenoy (May 11, 1745) the Irish pipers band played "St. Patrick's Day" and "The White Cockade."

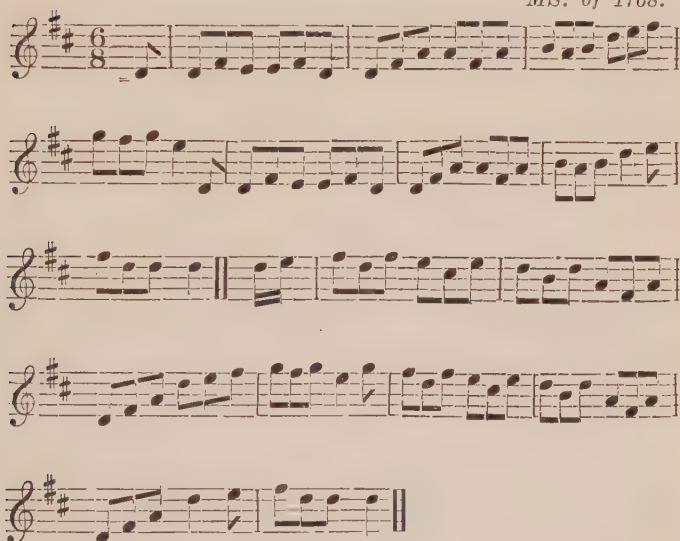
Among the famous harpers of the years 1730-60 were Edward MacCormack, Owen Keenan, Thady Elliott, Henry Fitzsimons, Oliver Sax, Patrick Kerr, Owen Corr, Ned MacAleer (Leeriano), Patrick Ryan,

Hugh Quin, Peggy O'Neill, Charles Beirne, Arthur Short, Hugh Higgins, Hugh O'Neill, Charles Fanning, Brigid O'Reilly, Dominick Mongan, Jerome Duigenan, Echlin O'Kane, Michael Keane, John O'Gara, Andrew Victory, James Duncan, Rose Mooney, Patrick Maguire and Arthur O'Neill. However, Donnchadh O'Hampsey was by far the most notable figure as a harper. During ten years (1715-25), bringing with him a valuable harp made by Cormac O'Kelly in 1702, he travelled through Ireland and Scotland. In 1745 he made a second journey to Scotland, and played at Edinburgh for Prince Charlie. During his many years' residence in that country he popularised many *Irish* airs, which were subsequently cribbed by the acquisitive Scots. He played at the Belfast Harp Festival in 1792, and died in 1807, aged one hundred and ten.

Thurot's expedition in 1759, and his defeat at Carrickfergus (February 21, 1760) furnished a theme for many ballads. Of these, "Thurot's Defeat" had a great vogue, also known as "A Trip to the Dargle" and "Come, Haste to the Wedding." Another, "The Siege of Carrickfergus," became better known as "Paddy Whack."

Irish pipers, too, were in evidence during the Jacobite period, and among the chief "gentlemen-pipers" were Pierce Power, Larry Grogan (Lawrence Grogan), Most Rev. Dr. Campbell, Rev. Edward Sterling, Walter Jackson and William Mulcahy. Of these, Walter Jackson was the most celebrated, and he composed a number of popular airs, still played, of which his "Morning Brush" is a good specimen:

JACKSON'S "MORNING BRUSH."

MS. of 1768.

It may be added that the last appearance of Irish pipers in battle was in 1778, when they took part in the American war, in the corps formed by Lord Rawdon, at New York, the band being led by Barney Thompson as pipe major. In 1780 this corps, the "Volunteers of Ireland," merged into the 105th regiment. The revival of the Irish war pipes is due to Major Doyle, who enlisted several capable pipers in the Prince of Wales's Royal Irish Regiment in September, 1793.

XII.

HANDEL AND ARNE IN IRELAND.

AT the request of the Governors of Mercer's Hospital, and on the invitation of the Duke of Devonshire, Viceroy of Ireland, Handel composed his immortal "Messiah" (finished on September 14, 1741), and came over to Dublin to direct its first performance. The great Saxon arrived on November 18, 1741, and, after various "entertainments" at the New Music Hall in Fishamble Street, he produced the "Messiah" on April 13, 1742. Its success was instantaneous, and Handel was delighted with the magnificent choristers of Dublin—the boys and men of the two Dublin Cathedrals, of which Ralph Roseingrave was organist. Handel conducted at the harpsichord, as was then customary. Mrs. Cibber's singing visibly moved Dean Delaney, and Signora Avoglio also rendered valuable assistance. The principal "solo boy" (Master Woffington) won commendation from the composer.

On May 25, 1742, Handel produced his oratorio of "Saul" at Fishamble Street Music Hall. It was well received, especially the Dead March. Nine days later, on June 3, he gave a repeat performance of the "Messiah," and then went for a visit to some friends in Cork. Among his Dublin friends were Dr. Henry Quin and Ferdinand Weber, the harpsichord maker, but he spent most of his evenings with Mrs. John Vernon (Dorothy

Grahn), of Clontarf Castle. This lady was a Hanoverian, and had come to England in the train of King George I. For her he composed "Forest Music," which shows traces of Irish environment. He was very struck with the Irish folk-tunes, especially "Eibhlin a ruin," and he noted down an interesting melody, "The Poor Irish Boy," in his "Sketch Book," which is here reproduced:

"THE POOR IRISH BOY"

(Der Arme Irische junge).

Taken down by Handel in Dublin, 1742.



Handel was present at Garrick's benefit ("Hamlet") at Smock Alley Theatre, on August 12, and it is worth mentioning that, though the Lords Justices were present, the usual interludes of songs and dances had to be dispensed with, as the band "struck," owing to non-payment of arrears, and declined to play. On the following day (August 13) he left Ireland, intending to return—an intention which was never fulfilled. It may be added that while in Ireland he retouched "Samson," which was produced on February 17, 1743, on which occasion his friend, Dubourg, led.

On June 30, 1742, Dr. Arne and his wife arrived in

Dublin, and on July 21, Mrs. Arne was accorded a benefit at Fishamble Street—Mrs. Cibber also singing. This was so successful that the “grand entertainment of musick” was repeated on July 18. The Arne family returned to London on August 23, but were back in Dublin at the end of September. Shortly afterwards, the Academy of Music, after a sporadic existence of fourteen years, merged into the Charitable Musical Society of the Bear—distinct from the C.M.S. of the Bull’s Head—and removed their place of meeting to the Crow Street Music Hall, also resolving to devote their funds to the erection of a Hospital for Incurables. A third C.M.S. opened at the “Bear,” whose funds went to “putting out poor orphan apprentices to reputable tradesmen.” The Crow Street Charitable Musical Society became known as the Philharmonic Society.

On December 17, 1742, Mrs. Arne sang at a performance of “Acis and Galatea,” and the “Coronation Anthem.” The gentlemen of the choirs of both Cathedrals assisted, and Mr. Dubourg led. Mrs. Arne “was accompanied on the violin by Mr. Arne, who will introduce Comic Interludes, intended to give relief to that grave attention necessary to be kept up in serious performances.” On this occasion the ladies of the audience came to the resolution “not to wear any Hoops, as it will be a means of admitting more people into the Hall than usual.”

A grand performance of “Comus” was given at Aungier Street on January 10, 1743, when Dr. and Mrs. Arne, Mrs. Sybilla, Miss Davis, Mrs. Baildon, and Mr. Swan took part, “with an extraordinary Band of Musick.” This was repeated on January 13, 20 and 24; February 8 and April 21. Mrs. Arne’s benefit was on February 10, when the performance included “Love and Glory” and “Miss Lucy in Town,” both by Dr. Arne. On May 7, Dr. Arne took his benefit in “Rosa-

mond" and "Tom Thumb," and these were repeated on June 11. Tommy Lowe, the great tenor, joined the Arne family in November, and took part in the "Beggars' Opera" on November 28 and December 8—the eighth night being announced for January 5, 1744. Dubourg and Pasqualino assisted at "Comus" on December 22. Five performances of the "Dragon of Wantley" were given in January, 1744; and, at Mrs. Arne's benefit, on January 28, Dr. Arne acted for the first time (and the last, too), in "Henry IV." Among the novelties, Arne's "Abel" was performed on February 18, and repeated on February 25; and "Alfred" was given on March 10, in which "Rule, Britannia," was sung for the *first* time in public.* On April 13, Dr. Arne presented his own music for "Theodosius," replacing that of Purcell, and on May 30 and June 6 Dr. and Mrs. Arne took their benefit in two performances of "The Judgment of Paris" and "Alfred."

Dr. and Mrs. Arne again came to Dublin in October 1755, accompanied by Miss Young, Miss Polly Young and Miss Charlotte Brent; and "Eliza," a new opera, was given on November 29, in which Polly Young, "a child of six years," fairly astonished the audience. Among the novelties of the season 1755-6 were Arne's "Pincushion," "Injur'd Honour," and "The Painter's Breakfast," and, in the last-mentioned, was introduced a duetto, "The Death of the Stag," arranged by Arne. On May 25, 1756, Dr. and Mrs. Arne had a benefit at Fishamble Street, when "Alfred" was given "in the manner of an oratorio." In June, Dr. Arne and his wife left Ireland, and the Doctor never returned.

* It was not heard publicly in London till March 20, 1745.

XIII.

SOME IRISH PRODIGIES AND INVENTORS.

MASTER BURKE THUMOTH appeared as a musical prodigy in London in 1729. In the playbills he is described as an Irish youth; and he performed with signal success on the harpsichord, German flute, and trumpet—excelling on the harpsichord. However, in 1740, he selected the German flute as his forte, for which he published several selections in the years 1740-50. In 1742 he issued two volumes of Irish airs, printed for John Simpson. His son and namesake was also a musical prodigy, who appeared as a vocalist at the Haymarket on April 3, 1750, on the occasion of Master Jonathan Snow's benefit. As "Master Thumoth" he played on the German flute at Ranelagh Gardens in 1751.

On February 27, 1740, Miss Plunket, a child pupil of Dubourg, gave a concert at Crow Street Music Hall. Three years later, at the Haymarket, London, on January 27, 1743, Miss Plunket astonished London audiences by her playing on the violin. So great was her success that she had another benefit concert at the same theatre on February 27.

On February 5, 1743, Miss Davis, of Dublin, "a child of six years old," performed a concerto and other pieces on the harpsichord at Crow Street Music Hall. A year later, on February 9, 1744, she again performed at the same hall, and is described as "a genius, born



F. ST. JOHN LACY.
(Photo, Berraud's, Ltd., London.)



ARTHUR HERVEY.
(Photo, Lou. Stereo. Co., London.)



BARTON MCGUCKIN.
(Photo, Alfred Ellis, London.)



and educated in this town." Her annual concerts from 1744 to 1749 at Crow Street drew crowded audiences.

Master Lester, nephew to the Messrs. Delahoyde, of Dublin, gave a concert at Fishamble Street, on April 22, 1752, "the principal part to be performed by himself ('a youth and a native') on the violin and harpsichord."

Daniel Sullivan was a prodigy "boy vocalist" in Dublin in 1737, and in 1742 he went over to London, where he was held in such esteem that Handel specially selected him to sing the part of Joseph in his oratorio (March 2, 1744). He returned to Dublin in 1745, and on February 4, 1746, had a benefit at Fishamble Street, when he displayed his vocal powers in solos and "cantatas"—the entertainment concluding with "the celebrated anthem, 'God Save the King.'" Sullivan was one of the syndicate that renovated Crow Street Music Hall in 1751, and on February 5, 1752, he and Mrs. Mozeen had a benefit concert. He had a benefit at Smock Alley on March 30, 1753, on which occasion Peg Woffington played Rosalind. His death occurred on October 13, 1764.

Lord Mornington (b. 1735) was an extraordinary prodigy. In 1748, Mrs. Delaney assures us that he could play anything on the fiddle at sight, and, having taken some lessons from Roseingrave and Dubourg, he was an incomparable virtuoso at the age of sixteen, in 1751. He graduated B.A. of Dublin University in 1754, proceeding to M.A. in 1757. His further career will be subsequently treated of.

Of an earlier date was Henry Madden (born of Irish parents at Verdun on October 7, 1698), who blossomed forth as an organist in 1710, at the age of twelve. He was successively chapel master of Tours Cathedral (1728), Rouen Cathedral (1737), and one of the four directors of the Chapel Royal, Versailles, in 1738—the other three being Gervais, Campa and Blanchard.

Having become a priest, he was appointed Canon of St. Quentin in 1741, and he died in September, 1748. He composed many beautiful motets and a theoretical treatise.

On February 26, 1761, at Fishamble Street, Master Bird, "a child of seven years old" (son of Mr. Bird, organist of St. Ann's, Dublin) gave a concert, at which he performed a concerto on the harpsichord. He reappeared on February 8, 1762, playing several lessons and sonatas with marked success, and he continued to improve during the years 1763 and 1764. In April, 1768, he published "Six Sonatas for the Harpsichord or Piano Forte."

Among inventors, Richard Pockrich deserves especial notice for his invention of the Musical Glasses, a musical novelty that was all the rage for more than half a century. This was in 1740. On March 15, 1744, he gave a concert in Dublin, performing all kinds of music on the Musical Glasses. He married a widow, Mrs. Francis White, who subsequently eloped with Theophilus Cibber, the actor. Pockrich gave successful concerts in England and Ireland, and his invention was so appreciated by Gluck that the great composer gave a performance on the Glasses in London, on April 11 and 23, 1746. He was burned in an accidental fire at Hamlin's Coffee House, Sweeting's Alley, London, in 1759. Benjamin Franklin improved the instrument, and called it Armonica; and for it Mozart, Hasse, Beethoven, Naumann, Dussek, and other masters wrote.

Charles Clagget is an inventor to whom due justice has only recently been done. Born in Waterford in 1740, he was leader of the band at Smock Alley Theatre, Dublin, from 1761 to 1764, during which time he published several collections of songs for the guitar, and invented a double guitar of eighteen strings. From 1764 to 1766 he conducted the orchestra of Crow

Street Theatre Royal, but returned to Smock Alley in October, 1766. He occupied a similar post at Capel Street Theatre from 1770 to 1772, and then went to Manchester, where he was musical director of the theatre till 1775. He went to London at Christmas, 1775, and, in December 1776, took out a patent for sundry improvements on the violin. In 1788 he patented a method of constructing and tuning musical instruments. Among his inventions were the Teliochordon and the Aiuton, or ever-tuned organ, and he devised many improvements in pianos and harpsichords. Haydn wrote a letter to Clagget expressing his cordial approbation of the many wonderful inventions of this gifted Irish musician. His chief title to fame is as the inventor of the chromatic trumpet and French horn, in 1788. This method of valve action was given to the public fully twenty-seven years before Blümel and Stölzel, in Germany, patented their piston mechanism (1815). On May 18, 1790, at a performance given at Hanover Square Rooms, Mr. Mortellari played on Clagget's patent French horn. All his inventions were embodied in a book called "Musical Phenomena" (1793). In April, 1794, Coleridge, the poet, got Clagget to set some songs to music, which was done "most divinely," as Coleridge writes. But the Irish genius was ultimately left to die of neglect in 1820. Rev. F. W. Galpin truly adds: "Clagget's invention went for naught, and Germany has the credit of having given to the world the first valved instruments."

Joseph Mahon (Mahoön) invented some notable devices in the construction of harpsichords in the years 1730-56. In 1758 he was "harpsichord maker to the King."

William Southwell, of Dublin, invented the Celestino harpsichord in 1779. In 1789 he invented the upright grand pianoforte with six octaves, and he also

invented the upright square in 1798. Subsequently he invented the "damper" action, and the "cabinet" piano.

Joseph Halliday, bandmaster of the Cavan Militia, in 1809, invented the key-bugle, or the Royal Kent bugle—so called in honour of the Duke of Kent—and patented it in 1810. It was, as Galpin says, "undoubtedly the first attempt to obtain the chromatic scale on the bugle," and the instrument "was welcomed into the military music, village bands, and theatre orchestras of the first half of the nineteenth century." Halliday gave some lessons to Balfe, in Wexford, in 1814-5, and he was still alive in 1846.

XIV.

MUSIC PLAYS AND BURLETTAS FROM 1743 TO 1783.

THOMAS SHERIDAN—who made his debut at Smock Alley Theatre on January 29, 1743, in "Richard III"—not only aimed at having a good orchestra to support the plays, but was careful of the music selections. Thus, for instance, on December 8, 1743, at his first appearance in "Macbeth," he announced that it would be given *with Purcell's music*—an interesting confirmation of the true source of the music which has been claimed for Locke—and he also introduced Irish songs into his plays. His farce of "Captain O'Blunder," produced on June 12, 1743, and repeated on July 12, contained the enormously popu-

lar song of "Ballinamona Oro," sung by Morris. Unfortunately, jealousies drove Sheridan to Drury Lane in January, 1744, and he was succeeded by Spranger Barry, an eminent Irish actor, whose debut took place at Smock Alley on February 15, in "Othello" (singing by Tommy Lowe), and repeated, at Aungier Street, on March 2. Sheridan was induced to return in May, 1745, and was given the management of the two Dublin theatres. At Garrick's benefit, on December 20, Garrick, Sheridan and Barry played together. Sheridan took his benefit on May 15, 1746, when Lampe's "Pyramus and Thisbe" was the afterpiece, and Daniel Sullivan introduced a "cantata" by Dean Swift, set to music by Rev. Dr. Sheridan.

On February 8, 1748, a new pantomime by Woodward, "Fairy Friendship," was produced. This was afterwards christened "Queen Mab," and contained music by Dr. Burney, James Oswald, and others. Pasquali and Lampe arrived in Dublin on September 8, Pasquali having been appointed leader, and Lampe harpsichordist. Sheridan announced that his band consisted of: ten violins, a harpsichord, two double basses, a tenor, a 'cello, two oboes, two bassoons, two French horns, and a trumpet; and he assured his patrons that the orchestra would play three selections before the curtain rose each evening.

On November 4, at Smock Alley, Pasquali conducted his "Triumph of Hibernia": it was merely a *succes d'estime*—followed by his "Temple of Peace," on February 9, 1749.

Henry Brooke's ballad opera, "Jack, the Giant Queller," was produced at Smock Alley on March 27, 1749, but was prohibited after the first night owing to political allusions. Sheridan's band assisted the Charitable Musical Society on December 15, at the annual performance of the "Messiah," and again at

"Joshua," on March 15, 1750, and at Pasquali's oratorio of "Noah," on March 27, 1750.

Signor G. B. Marella produced Pergolesi's "Stabat Mater" for the second time in Ireland* on February 25, 1751, and in the following July he was one of a syndicate (the others being Storace, De Boeck and Sam Lee), to whom Crow Street Music Hall was leased. Castrucci was buried in St. Mary's, Dublin, on March 3, 1751.

Richard Broadway, organist of St. Patrick's Cathedral, produced his oratorio of "Solomon's Temple" on May 15, 1753. Thomas Roseingrave's "Phædra and Hippolitus" was given under the composer's direction on March 6, and repeated on October 8, 1753. The "Mahomet" riot of March 2, 1754 ended Sheridan's regime at Smock Alley and Aungier Street Theatres.

In 1757, Lord Mornington and Kane O'Hara founded the "Academy of Music," an aristocratic society for the relief of distressed families by small loans. In four years it relieved 1,300 families. This society can claim the credit of being the first in Great Britain and Ireland to employ lady choristers—an innovation that has wrongly been claimed for Dr. Arne. On April 6, 1758, the Academy produced Bernasconi's "L'Endimione," in which Lady Caroline Russell, daughter of the Lord-Lieutenant, sang with marked success, the Hon. Mr. Brounlow presiding at the harpsichord. This was repeated in March, 1759.

Arrigoni was in Dublin from 1757 to 1761, and conducted several concerts, although Grove says that "he is supposed to have died in Tuscany about 1743." On April 24, 1758, he conducted a concert for the benefit of Mrs. Arne and Miss Young, and he had a benefit at Smock Alley on May 10, 1762.

* The first performance in Ireland of this work was at Fishamble Street Music Hall on October 3, 1749.

On March 3, 1760, Geminiani had a benefit concert in Dublin, and played marvellously for a man of eighty-six. He died on September 17, 1762, and was buried in St. Andrew's Church.

In opposition to the Italian burlettas at Smock Alley Theatre (December 19, 1761, to May 22, 1762), Kane O'Hara produced his famous "Midas" at the Theatre Royal, Crow Street, on January 22, 1762, which was repeated on January 25, January 29, February 6 and February 11. In its revised state, produced on February 22, this burletta obtained immense favour, and it held the boards for seventy years.

Miss Schmeling (afterwards Madame Mara) had a benefit concert at Fishamble Street, on February 15, 1762, when she sang select Italian and English songs and performed on the violin and guitar. The annual concert of the Musical Academy "by Ladies and Gentlemen only" was given on March 8, 1762.

At Smock Alley, on December 3, 1762, Mr. Charles Clagget gave evidence of his powers as composer, in "Harlequin's Funeral, or Sawney Outwitted."

Kitty Clive and Nancy Dawson were much in evidence at Crow Street during the month of June, 1763; while Miss Davies delighted large audiences in the season of 1763-4 by her performances on the Armonica or musical glasses, the German flute and harpsichord. On April 30, 1764, the Musical Academy gave the annual "musical entertainment," with violin solos by Mr. Hay, Dubourg's successor.

A second Italian burletta company, under Signor Guirini, came to Dublin in April, 1764, and won much applause in "La Serva Padrone," "La Zingara" and "Tracollo." A third Italian troupe—the Giordani family, including Spiletta—arrived in November and gave much satisfaction at Smock Alley by their performance of "Gli Amanti Gelosi," with English songs by Signora Spiletta.

On July 14, 1764, the Professorship of Music was founded in Dublin University, with the Earl of Mornington as first professor, and the degree of Mus.D. was conferred on Mornington and the Right Hon. Charles Gardiner, M.P.

"Artaxerxes" drew a crowded audience to Smock Alley on February 22, 1765, and ran till April 29, under the direction of Baumgarten. Nan Catley transferred her services to the Theatre Royal, Crow Street, on May 1; but Tenducci was soon the counter attraction at Smock Alley, where he took his benefit in "Artaxerxes" on December 14.

In 1766, the Mecklenburgh Musical Society was started with the object of providing funds for the poor confined debtors, and their concert in May realised £134. In the following year, on March 2, at Fishamble Street, they performed "The Messiah," assisted by the choirs of both cathedrals. On March 9, 1769, their concert was most successful.

On March 11, 1767, Thomas Carter, organist of St. Werburgh's, had a benefit concert at Fishamble Street, with Tenducci as vocalist. Carter made fame as the composer of several successful operas and musical plays, also of popular songs, like "Guardian Angels," "O Nancy, wilt Thou Fly with Me," "Stand to your Guns," etc. Other benefits of his are chronicled on March 11, 1768, and on March 13, 1769. After his marriage to Miss Margaret May, in 1769, he settled in London. He died on October 12, 1804, aged seventy (see Grove).

Mr. Samuel Murphy, Vicar Choral and Master of the Choristers of both Cathedrals, produced his "Ode on St. Cecilia's Day" at Fishamble Street on April 20, 1768. At the installation of the Duke of Bedford as Chancellor of Dublin University, on September 9, Mr. Murphy was given the degree of Mus.D., and Mr. Woodward, Mus.Bac. The music on this occasion was

composed by the Earl of Mornington, and was performed by a splendid band. Dr. Murphy was appointed organist of St. Patrick's Cathedral in May, 1769.

Since the opening of the Rotunda, on June 5, 1767, it became the venue for most of the concerts, and Fishamble Street Music Hall gradually grew into disfavour. However, one interesting concert at the latter hall deserves to be chronicled, namely, Mr. Walsh's benefit on May 19, 1768, at which the chief attraction—in addition to a new cantata called "Irene's Love," composed by the concert-giver—was "a Lesson on that much-admired Instrument called the Forte-Piano."^{*}

A new place of entertainment called Ranelagh House and Gardens was opened to the Dublin pleasure-goers on August 30, 1768, through the enterprise of a Dublin organ-builder, W. Hollister: "There will be a Consort of Music and Grand Fireworks; the House and Gardens illuminated. A good Harpsichord and Forte Piano is provided for the entertainment of the Ladies." The inaugural concert was given on September 15, conducted by Samuel Lee, who also played a concerto on the violin. Thomas Carter gave solos on the harpsichord; and Mrs. Hutton sang. These concerts had a sporadic existence for seventeen years, and, in 1788, the House and Gardens were acquired by the Discalced Carmelite Nuns, who opened the house as St. Joseph's Convent in 1807.

The Dublin "Vauxhall Gardens" were inaugurated in 1769 at Glasnevin, but had a much briefer existence than Ranelagh. There was also a "Bath Assembly Room" at Finglas, in 1769, of which Walter Clagget was manager.

* The first public performance on the piano as a solo instrument in London was not till June 2, 1768—the performer being J. C. Bach.

Francis Hutcheson was a brilliant Irish musical amateur at this period. Born in Dublin in 1721, he went to Glasgow with his father in 1729, but returned to Dublin in 1742, graduating B.A. of Dublin University in 1745, and M.A. in 1748. He took out his M.D. in 1762, and was professor of chemistry. Under the name of "Francis Ireland," he composed and published numerous glees and catches, and he gained prizes from the Catch Club in 1771, 1772 and 1773. Among his glees, "Jolly Bacchus," "How Sleep the Brave," "As Colin One Evening" and "Where Weeping Yews," had a great popularity. Dr. Hutcheson died in 1780. Perhaps his best work is the madrigal, "Return, Return, my Lovely Maid."

Sam Lee, the veteran Dublin violinist, had a benefit at Crow Street on September 14, 1772, in "Artaxerxes," conducted by Barthelemon, who was musical director from 1772 to March, 1773. Lee died on February 21, 1776. Thomas Pinto was leader of the band at Smock Alley from 1773 to 1779, and he conducted the Rotunda concerts from 1779 to 1780. He died in Dublin in 1784. His wife was Charlotte Brent.

Richard Woodward was a distinguished Irish organist and composer. At the age of twenty he won the gold medal of the Glee and Catch Club for his canon, "Let the words of my mouth," and in 1771 he published a folio volume of cathedral music. On March 31, 1774, he conducted a performance of "The Messiah" in Bristol Cathedral, and he died on November 22, 1777, aged thirty-three.

Rev. Samuel Murphy, Mus.D., previously alluded to, was organist of St. Patrick's Cathedral from 1769 to 1780, and of Christ Church Cathedral from 1777 to 1780. He was also master of the choristers of both cathedrals from 1766 till his death on November 10, 1780, aged fifty-one. He published a number of songs and glees.

The Earl of Mornington, Mus.D., resigned his professorship in Dublin University in 1774, but he continued to compose. In fact, some of his best works were produced between the years 1775 and 1780. He gained prizes from the Catch Club in 1776 and 1777, and in 1779 he was awarded the prize medal for his glee, "Here in Cool Grot," which was published by Anne Lee, of Dublin, in 1780. He died at Kensington on May 22, 1781.

A new comic opera, "The Triumph of Vanity" (libretto by Henry Lucas, M.A.), composed by Teneducci, was produced at Crow Street on March 24, 1772. Another new comic opera, "The Milesian," by MacDermot, was given on November 26, but neither of these works caught on. A similar fate befel a third venture, "Modern Honour, or the Barber Duellist," on November 23, 1775.

Kane O'Hara deserves particular mention as the author of "Midas" and as vice-president of the Musical Academy. Born in 1710, he produced "Midas" in 1762, and the "Golden Pippin" in 1773. Dubliners had the pleasure of hearing the "Golden Pippin" on December 1, 1775, when Nan Catley appeared as Juno. Catley took her benefit at Smock Alley on January 10, 1776, in the "Beggar's Opera" and the "Golden Pippin." O'Hara became totally blind in 1778, but he enjoyed a capital performance of his "Golden Pippin" at Crow Street on November 6, 1779, when John O'Keeffe and Owenson were respectively Momus and Mercury. His other works include "The Two Misers" (1775), "April Day" (1777) and "Tom Thumb" (1780). He died in Dublin on June 17, 1782.

Italian opera opened at Fishamble Street on April 12, 1777, with a strong company, including Pinetti, Peretti, Passerini, Cardanelli, Signora Cardanelli, Tescina, and Miss Jameson, under the direction of Signor N. Giorgio and Mr. Fitzgerald, with Signor Giorgi

as leader of the orchestra. "Isole d'Alcina" ran for thirteen nights, followed by "La Buona Figliola." In this latter, owing to the illness of Signor Savoi, a remarkable young Irishman, Michael Kelly, made his debut on May 17, 1777. Three weeks later, Kelly performed Lionel in the ballet opera of "Lionel and Clarissa" (June 7), and he subsequently went to Italy to study. Perhaps his greatest triumph was his selection by Mozart himself to sing at the first performance of "Figaro" on May 1, 1786.

There was Italian opera at Smock Alley in 1777, opening with "La Fraschetana" (December 3). Another season in January, 1778, proved a success, Sestini being a great attraction. On March 9, 1779, at Crow Street, a new opera, "The Female Confederates," by Charles Clagget, fell flat. In 1784, Italian burletta at Smock Alley drew enormous houses, Sestini repeating her former triumphs. On December 13, MacNally's "Robin Hood" was given. A month previously, John O'Keefe's ballad opera of "The Poor Soldier" received a cordial welcome.

Philip Cogan, Mus.D., was a famous Irish organist and composer in the last quarter of the eighteenth century. Born at Cork in 1749, he came to Dublin in 1776 and was appointed organist of St. John's, Dublin, in 1778, and organist of St. Patrick's Cathedral in 1780. He set music for MacNally's "Retaliation" (1778), for Houlton's "The Contrast" (1782), and for other musical pieces. Cogan published six sonatas in 1788, followed by harpsichord lessons and songs, and, in 1792, he printed his Concerto in B flat. MacNally's "Ruling Passion," with music by Dr. Cogan, was given at Crow Street on February 24, 1778. He died in Dublin about the year 1834.

XV.

MUSIC PLAYS AND CONCERTS: 1783 TO 1800.

FROM the middle of the eighteenth century it became quite a convention with the Dublin theatres to introduce plays with specially written music, instead of that originally composed. It is not surprising, therefore, that the musical plays of John O'Keefe, the brilliant Irish dramatist, from 1780 to 1790, were re-set in Dublin. Thus, for instance, the "Dead Alive," the "Son-in-Law" and the "Agreeable Surprise"—with music by Sir John Stevenson—were produced at Smock Alley in 1781 and 1782.

At the Opera House in Capel Street, run by Giordani and Leoni, the opening night saw two new musical pieces, "Gibraltar" and the "Haunted Castle," with music by Giordani (December 13, 1783). Mrs. Billington sang in the burlesque of "Orpheus and Eurydice" on June 14, 1794, but, a month later, the project collapsed. Giordani then became musical director at Smock Alley, and on January 27, 1785, arranged the music for "The Island of Saints"—a rattling fine pasticcio of Irish airs, which had an enormous vogue.

In 1786, a musical society called "The Sons of Handel"—mostly Methodists—determined to give an annual concert of Handel selections, the proceeds to be devoted to charity. Accordingly, on December 27, 1787, the "Messiah" was performed at the Methodist Preaching House "for the benefit of the sick poor";

and this annual entertainment continued for nearly a quarter of a century.

On May 3 and 5, 1787, a Handel Commemoration was given in St. Werburgh's Church by distinguished amateurs. In the following year even a more elaborate Handel Festival was given in Christ Church Cathedral (April 12 and 16), "in aid of the fund for Decayed Musicians, the Meath Hospital, and the Lying-in Hospital." On both occasions we read that the ladies "laid aside their hats, feathers and hoops." At the Handel Commemoration of 1789 Miss Ambrose sang. Her sister, Mrs. Second, sang in 1791.

The curtain rang down for the last time at Smock Alley Theatre on January 14, 1788, the performance being "The Duenna," followed by Mrs. Inchbald's "Midnight Hour." Crow Street Theatre Royal was then the sole venue, under the management of Richard Daly, who endeavoured to provide attractions for his patrons. In 1789, on June 30, Mrs. Mountain was the star, creating a most favourable impression in "Rosina."

On April 30, 1789, a "Te Deum" (composed by Giordani) for the recovery of George III, was sung in the Catholic pro-Cathedral (St. Nicholas, Francis Street), Dublin, the performance ending with "God Save the King."

Baron Dillon, a gifted amateur, led the orchestra at Lady Ely's Attic Theatre, in 1789; and, in 1791, Fishamble Street Music Hall was converted into a private theatre by the Earl of Westmeath and Frederick E. Jones, the opening performance on March 6, 1793, being the "Beggar's Opera" and the "Irish Widow."

Michael Kelly and Mrs. Crouch opened a successful season at Crow Street on July 7, 1789. Kelly's benefit night, on August 1, drew a bumper house to see the "Beggar's Opera."

Andrew Ashe, an Irish flautist of European fame,

gave numerous concerts in Dublin between the years 1787 and 1791, and in the latter year he was engaged by Salomon for his Hanover Square concerts. Two other distinguished instrumentalists at this period were John Mahon (1750-1834) and his brother William (1753-1816)—both famous clarinettists. T. A. Geary, a promising Irish composer of this epoch, graduated Mus.B. at the age of twenty, in 1792, but drowned himself in November, 1801. Greater than all these was John Field, who made his debut at Giordani's Spiritual Concerts at the Rotunda, on March 24, 1792. He again appeared on April 4, with Madame Gautherot (a famous lady violinist), and is described as "the much admired Master Field, a youth of eight years of age." His third appearance was on April 14, when his playing elicited universal applause. A year later he blossomed forth as a composer, and at length, in 1794, became a pupil of Clementi, who, however, could teach the boy nothing that he did not know, and merely kept him on show as a hack to advertise Clementi's pianos. One of the popular piano pieces in Dublin at this period was the "Battle of Prague," composed in the Irish metropolis by Franz Kotzwara, in 1788, and published by John Lee, of Dublin, in November, 1788. Kotzwara left Dublin in 1790, and settled in London, where he hanged himself on September 2, 1791.

The "Irish Musical Fund," for the support of decayed musicians (founded in 1787) was formally incorporated on March 25, 1794, with Thomas Giordani as president, and Dr. Philip Cogan as vice-president, having a strong committee, including Bartholomew Cooke, Frederick Rhames, Henry Mountain, Andrew Buck, David Weyman, Thomas Bird and Frederick Seaforth. An annual performance, together with subscriptions from professional and honorary members, placed the fund on a solid basis; and I am happy to add that it is still (1919) flourishing, with Mr. P. J.

Griffith, the well-known Irish violinist, as secretary. Giordani, the first president, died on February 12, 1806.

John Moorehead, son of the harper, Moorehead, came into notoriety as a violinist in 1790, and was leader of the Manchester Circus in 1793. He was leader in Dublin during Madame Mara's engagement in the late autumn of 1796, and then returned to London, where he was commissioned to compose music for Covent Garden Theatre. His "Naval Pillar" music (October 7, 1799) included a dance called "Speed the Plough," which became so popular that he used the name for a play in the following year ("Speed the Plough," February 8, 1800). Moorehead hanged himself in March, 1804.

Music was patronised by Lord Camden, Viceroy of Ireland, who knighted William Parsons, Mus.D., Master of the King's Band of Musick, in 1795, being an early instance of a musical knight, followed by that of Dr. Stevenson in 1803.

Crow Street Theatre Royal was reopened by Frederick E. Jones in January, 1798, the orchestra being remodelled, with the addition of an "organized piano-forte." Bianchi was conductor till 1800. Incledon appeared in July, 1799, and met with a good reception. In March, 1800, the "Messiah" was given at Crow Street for the benefit of the Irish Musical Fund. Dr. Cogan was at the piano, Duncan was at the organ, and Tom Cooke was leader.



MICHAEL WILLIAM BALFE.

(Photo, H. N. King, Bath.)

XVI.

HARP FESTIVALS AND HARP SOCIETIES.

IN 1781, through the generosity of an Irish gentleman, James Dungan, residing in Copenhagen, a Harp Festival was organised at Granard, at which seven harpers competed, Charles Fanning getting first prize (ten guineas) for his rendering of "An Cuilfhionn." A second Granard Festival came off on March 2, 1782, but only two new harpers attended. At the third festival, in 1783, eleven harpers competed, and at the fourth, in 1784, public interest was not maintained. The project collapsed in 1785.

The celebrated Belfast Harp Festival was held in July, 1792, and it lasted four days. Ten harpers competed, namely, Donnchadh O'Hampsey, Arthur O'Neill, Charles Fanning, Daniel Black, Charles Beirne, Hugh Higgins, Patrick Quin, William Kerr, Rose Mooney and James Duncan. The first prize (ten guineas) was awarded to Charles Fanning, whilst Arthur O'Neill got the second (eight guineas). There were forty tunes played by the ten harpers, and Edward Bunting (assistant organist to William Ware, of St. Anne's, Belfast) was deputed to take down the airs, resulting in his first volume of 1796. Wolfe Tone was present on three of the four days' festival, and he thus caustically writes in his diary: "July 11. All go to the Harpers at one o'clock; poor enough; ten performers;

seven execrable, three good, one of them, Fanning, the best. No musical discovery; believe all the good Irish airs are already written." It may be added that of the forty tunes, more than thirty were composed by O'Carolan.

Between the years 1792 and 1802, the cultivation of the Irish harp proceeded apace, and John Egan, of 25 Dawson Street, Dublin, established a factory for Irish harps. At length, on St. Patrick's Day, 1808, the Belfast Harp Society was inaugurated at Linn's Hotel ("The White Cross"), No. 1, Castle Street. In the list of original (one hundred and ninety-one) subscribers, the total annual subscriptions amounted to £200, Lord O'Neill being appointed first president, with Arthur O'Neill (who played on the O'Brien harp in Limerick, in 1769) as first teacher. Harps were supplied by Messrs. White, McClenaghan and McCabe, of Belfast, at a cost of ten guineas each. The society collapsed in 1813, having expended during the five years of its existence almost £1,000. To the credit of the society, poor O'Neill was given an annuity of £30 a year. He was accorded a benefit concert on March 2, 1816, and he died, at Maydown, Co. Armagh, on October 29 of same year, aged eighty-eight. His harp was for long in the Museum of the Belfast Natural History and Philosophical Society, an institution that was acquired by the municipal authorities in 1910.

Dublin, too, had its harp society, due to the exertions of the eccentric John Bernard Trotter (ex-secretary to Charles James Fox), who brought to the Irish metropolis Patrick Quinn, the famous blind harper, of Portadown, "one of the last of the ancient race of harpers," as teacher of the society. It was formally inaugurated on July 13, 1809, the list of subscribers including Sir Walter Scott, Tom Moore, Joseph Cooper Walker, etc. Trotter subsidised the society to the extent of £200, and took a house at Richmond, near

Clontarf, where he entertained lavishly, and kept Quinn "to delight his guests with unheard-of strains of melody." He successfully carried out a grand "Carolan Commemoration" in 1809. Hardiman adds: "With the impetuosity natural to Irishmen, it was held twice in the same week, but never since repeated." This statement is not altogether accurate. The Carolan Commemoration took place at Fishamble Street Private Theatre, on September 20, 1809, and was repeated at the Rotunda on the following Wednesday. Sir John Stevenson, Tom Cooke, Mrs. Cooke, Dr. Spray, Logier, Willmann, the Misses Cheese, and Patrick Quinn, assisted. These performances realised £215, which would have helped materially to further the interests of the society, but Trotter had no business instincts, and the result was that it became defunct in 1812.

Trotter was bankrupt in 1813, and, after a chequered career, he died a pauper, in Cork, on September 29, 1818, in the forty-third year of his age. After his death the Irish Harp Society of Belfast was re-established, as the result of a meeting held to administer a fund of £1,200, forwarded by a number of public-spirited Irish exiles in India. This meeting was held on April 16, 1819, and classes were started with Edward McBride as teacher (1819-22), who was succeeded by Valentine Rennie (1823-37), and by James Jackson in 1838. This benevolent scheme lingered on for twenty years and then collapsed.

Meantime, Edward Bunting published a second volume of Irish airs, in 1809, which was reprinted in 1811. He was organist of St. George's, Belfast, from 1817 to 1820, and then removed to Dublin, where he was appointed organist of St. George's, on December 1, 1827. He published his third volume of Irish airs in 1840, and died, at 45 Upper Baggot Street, on December 21, 1843, having rescued from oblivion hundreds of old Irish airs.

Between the years 1803 and 1823, the Irish harp was taken up as a "fad" by many titled dames, and hence had a passing popularity. In 1809 the Marchioness of Abercorn and Lady Aberdeen purchased Irish harps from Egan, and, in 1811, there were further orders for Egan's instruments. When George IV dined at the Dublin Mansion House, in August, 1821, he was regaled by four Irish harpers—Valentine Rennie, James MacMonigal, Edward MacBride and John MacLoughlin—with a feast of Irish melody, including "St. Patrick's Day," "Garry Owen" and "God Save the King." Egan invented the Irish portable harp in 1819, and it became very popular, as it was a chromatic instrument. He must have made close on two thousand harps, as Lady Norah Brassey's instrument is No. 1841. Charles Egan brought out a harp primer in 1822, which was reprinted in 1829. However, after the year 1835, the "fad" went out, and Egan's Irish harp factory disappeared in 1836.

A new harp society was established, at Drogheda, on January 15, 1842, owing to the zeal of Father Thomas V. Burke, O.P. The first year's report was satisfactory, and twelve new harps were provided at a cost of £3 each. Kohl, the German traveller, visited Drogheda in 1843, and was delighted with the harp performances. He praises the virtuosity of Patrick Byrne, a famous harpist and composer, who travelled much in England and Scotland between the years 1826 and 1846, and who died in the Louth Infirmary on April 8, 1863. The Drogheda Harp Society became moribund in 1846. Then came the famine, and, alas! the harp was allowed to become neglected till the Irish Ireland movement, inaugurated by the Celtic Literary Society and fostered by the Gaelic League, again galvanised the national instrument into life. However, as evidenced by the harp competitions at the Feis Ceoil and Oireachtas since 1897, the Irish harp is now merely

heard "to show that still she lives," although an excellent "Tutor for the Irish Harp," by Sister M. Attracta Coffey, was issued in 1903. According to Spillane, the double action harp, patented by Erard in 1809, *was really invented by an Irishman*, William Southwell, in 1798, who sold the invention to Erard in 1807.*

XVIII

PRE-VICTORIAN MUSIC IN DUBLIN.

IT has been seen that Dublin was particularly well catered for in matters musical during the whole of the eighteenth century, having several important musical societies, as well as the richly endowed cathedrals of Christ Church and St. Patrick's, and two theatres. In addition, there were almost a dozen flourishing music publishers and music shops in Dublin in 1799; eight harpsichord and piano manufacturers; two organ factories; and makers of military musical instruments, pedal harps, Irish harps, bagpipes, cithers and fiddles. The iniquitous Act of Union (August 1, 1800) did irreparable injury to music and art in Ireland, but in 1804 and 1805 the indomitable Irish spirit rose phoenix-like, and fanned to life the embers of the divine art in which Erin had always shone resplendently. In pre-Victorian days, Kelly, Field, Cooke, Stevenson, O'Rourke and Wade were important composers, and I give brief memoirs of each.

* Spillane's "History of the American Pianoforte" (1890), a work highly praised by the late Mr. A. J. Hipkins.

Michael Kelly was born in Dublin in December, 1762, and made his debut as the Count in Piccini's "Buona Figliuola" at Fishamble Street, on May 17, 1777, reappearing as Lionel in "Lionel and Clarissa," on June 7 of same year. In this latter, Michael and Mrs. Arne took part. On May 1, 1779, he set sail for Naples, where he studied under Finaroli and Aprile. As previously mentioned, he had the honour of enjoying the intimate friendship of Mozart, who specially selected him for the parts of Basilio and Don Curzio, at the initial performance of "Figaro" (May 1, 1786). Kelly made his first London appearance on April 20, 1787, at Drury Lane, in "Lionel and Clarissa," and remained as first tenor at that famous house till his retirement from the stage. In 1789 he produced the music to "False Appearances" and "Fashionable Friends," and from that date till 1829, set to music sixty-two plays, as well as composing hundreds of songs. He was a noted bon-vivant and an intimate friend of Sheridan and Moore. For the latter he composed the music of the "Gipsy Prince," one of Moore's earliest efforts, in 1801. Among his many plays, "Blue Beard" (1798); "Love Laughs at Locksmiths" (1803); "The Foundling of the Forest" (1809); "Gustavus Vasa" (1810); and "One O'clock" (1811), were extremely popular. He made his last stage appearance in Dublin, on October, 1, 1811, and he died at Margate on October 9, 1826.

John Field was born in Golden Lane, Dublin, on July 26, 1782, and, as previously noted, appeared with signal success at Giordani's concerts in 1792. He played a concerto at the Covent Garden oratorios on February 29, 1801, and went on tour with Clementi in September, 1802. From October, 1802 to 1804, Field astonished delighted audiences in Paris, Germany and Russia; and Spohr writes most enthusiastically of the marvellous young pianist. His fame in Petrograd and

Moscow was phenomenal, and among his pupils was Glinka, the founder of Russian opera. His first three Nocturnes appeared in December, 1814, while his "Rondo Ecossaise" of the same date is founded on Moorehead's "Speed the Plough." He returned to London on a brief visit in February, 1832, and played his Concerto in E flat at a Philharmonic concert (February 27). Henry Davey, in his "History of English Music," writes as follows:

"Here at last we meet with a musician who *invented*, who had a style of his own—a composer and performer of European celebrity. As a player, Field is reckoned among the very greatest that ever lived. He is said to have kept his fingers almost perpendicular, and his touch was distinguished by an unprecedented richness and *sostenuto*, and by the subtlest details of expression. . . . He made an important addition to existing means of expression by his *new form*, the NOCTURNE . . . and we owe it entirely to Field. Chopin, a man of far greater intellectual power, applied deeper science and richer poetry to the Nocturne; but he did not altogether eclipse Field, the original inventor."

The late Edward Dannreuther, in his memoir of Field, in the new "Grove" (Vol. II, pp. 34-5) says that of Field's twenty nocturnes, there are a half-dozen that may be described as "the very essence of all idylls and eclogues, 'Poésies intimes' of simple charm and inimitable grace, such as no undue popularity can render stale, no sham imitation nauseous. Both as a player and as a composer Chopin, and with him all modern pianists, are much indebted to Field." Of his playing at the Conservatoire of Paris on December 25, 1832, D'Ortigue wrote: "His is no school: neither the school of Dussek, nor of Clementi, nor of Steibelt. Field is Field's; a school of his own. And surely his music is that of the fairies." He died at Moscow on January 11, 1837, and was buried in the Wedensky

Kirchof, where a handsome monument was placed over his remains "by his grateful friends and scholars."

Tom Cooke, the son of Bartholomew Cooke, was born in Dublin on July 19, 1781, and studied under his father and Giordani, making his debut on February 24, 1792. At sixteen he was leader of the band in Crow Street, and, in 1800, succeeded Bianchi as conductor. One of his early pieces, "The Battle of Marengo," was performed on May 24, 1802, followed by "Lord Hardwicke's March," in 1804. He set music to a comic opera, "The Five Lovers" (libretto by E. L. Swift) in 1806, and collaborated with Lady Morgan in the music for "The First Attempt, or the Whim of the Moment," an operetta produced at Crow Street, on March 4, 1807, and repeated on March 6 and 11. In that same year, Henry Grattan and Catalani stood sponsors for his eldest son, Grattan Cooke. At his benefit, on March 3, 1803, he displayed his extraordinary versatility by performing in succession on eight different instruments, namely, piano, flute, clarinet, violin, viola, trumpet, horn and bass. This *tour de force* he repeated on May 1, 1809. He had a very profitable benefit on May 25, 1808, when the performance consisted of "Child of Nature," "Invisible Girl" and "Midas," realising £320. From 1809 to 1812 he kept a music shop at 43 Dane Street.

At his benefit, on June 18, 1811, he acted and sang the part of the Seraskier in Storace's "Siege of Belgrade": this was so successful that the performance was repeated on June 26, and it led to his engagement at the English Opera House, Lyceum, where he appeared in the same character on July 13, 1813. He returned to Dublin in August, and led the band at the first Belfast Musical Festival (conductor, E. Bunting) in October of same year. On October 9, he and his wife sang in the "Haunted Tower" at Crow Street; and on November 3, he sang in "The Duenna." In

February, 1814, he sang at Dublin Castle concerts, and he had his farewell benefit at Crow Street on May 3, in "Lionel and Clarissa."

In July, 1815, Cooke went to London, and appeared in "The Duenna" on September 14, at Drury Lane, where he remained as chief singer for almost twenty years, and was subsequently leader and musical director. Over two dozen musical plays are to his credit, but he is best remembered as a successful glee writer and as the teacher of Miss Tree, Miss Rainforth, and Sims Reeves. He died on February 26, 1848, and was buried at Kensal Green. A good memoir of him will be found in the new "Grove."

Sir John Stevenson, Mus.D., loomed large in the musical life of the first quarter of the nineteenth century. Born in Crane Lane, Dublin, in July, 1762, he was left an orphan in 1776, and was adopted by William Gibson, a musical instrument maker, who got him admitted as a probationer of Christ Church, where he was appointed stipendiary on July 20, 1775. On October 1, 1779, he sang at Pinto's concert at the Rotunda, and in 1781 he was made a stipendiary at St. Patrick's Cathedral, becoming Vicar Choral in 1783. Between the years 1781 and 1784 he composed new music for several musical plays, and in 1785 married Mrs. Singleton, an attractive widow. In 1791 he was given the Honorary Degree of Mus.D., by Dublin University, and in January, 1799, he conducted a series of oratorios at Crow Street Theatre. On May 29, 1799, he composed the music for Joseph Atkinson's "Love in a Blaze," at Crow Street, followed two years later (May 1, 1801) by "The Bedouins or Arabs of the Desert." In May, 1803, he received the honour of knighthood, and on December 25, 1814, was appointed musical director of Dublin Castle Chapel.

On July 10, 1809, Stevenson conducted a grand musical festival at St. Patrick's Cathedral, and on

January 31, 1810, his musical setting of H. B. Code's "Patriot, or the Hermit of Saxellan," was given at Crow Street, containing the still popular glee, "See our Oars with Feathered Spray." This was followed by "The Border Feuds" (May 2, 1811); "Russian Sacrifice, or the Burning of Moscow" (February 22, 1813), introducing "The Sprig of Shillelagh": "The Outpost" (April, 1818); a comic opera, "Anzico and Coanza" (March 4, 1819); and "The Cavern" (April 22, 1825).

Meantime, on February 2, 1802, he won the prize of fifteen guineas for his glee, "Alone on the Sea-beaten Rock" (offered by the Hibernian Catch Club), and he also composed the charter glee, "Give Me the Harp of Epic Song," sung at the Irish Harmonic Club on May 4, 1803. His oratorio, "The Thanksgiving," was performed at the Covent Garden Oratorios on February 22, 1826, and repeated on February 25; being subsequently given at the Dublin Musical Festival (September, 1831). A collection of his anthems (with his portrait prefixed) was published in 1828. Among his single songs, "Faithless Emma" and "Oft in the Stilly Night," are still occasionally heard—the latter being extremely popular in America as a hymn-tune under the title of "Bethany."

Stevenson's best claim to remembrance is his collaboration with Tom Moore in the immortal "Irish Melodies," published between the years 1808 and 1821—the ninth and tenth numbers of which were arranged by Sir Henry Bishop. Stevenson also arranged Moore's "Sacred Melodies" and "National Airs"—also O'Callaghan's "Irish Melodies," in 1821. His daughter, Olivia (widow of E. Tuite Dalton) became Marchioness of Headfort in October, 1829, and it was while on a visit to her that Stevenson died, September 14, 1833. There is a fine monument to his memory in St. Patrick's Cathedral.

William Michael O'Rourke—who changed his name

to Rooke in 1821—was born in Dublin on September 29, 1794, and was practically self-taught, save for some lessons in theory from Dr. Cogan. In 1816 he acquired a considerable reputation as a teacher of the violin and pianoforte, and on June 25, 1817, at a benefit concert of H. Willmann, bugle player, "Master Balfe," announced as "a pupil of Mr. William O'Rourke"—played a concerto introducing "The Minstrel Boy," and a rondo composed by Mr. O'Rourke. At a Rotunda concert, on January 14, 1818, O'Rourke and Balfe played. From 1817 to 1820 he was chorus-master and deputy leader at Crow Street, and composed a polacca, "Oh Glory, in thy Brightest Hour," which was sung by Braham. He composed his opera, "Amilie, or the Love Test," in 1819, and removed to England in 1821, becoming chorus-master at Drury Lane. On January 15, 1822, his musical setting of "The Pirate" was produced at Drury Lane, followed, in February, by "The Veterans." He was leader at Vauxhall, under Sir Henry Bishop, in 1830-33. At length, on August 5, 1837, Macready purchased Rooke's "Amilie" for £100 down, £10 per night for ten nights, £15 for ten nights, and £10 for fifteen nights; and the opera was produced at Covent Garden on December 2 of same year. So successful was it that his second opera, "Henrique," was presented on May 2, 1839. Two other operas by him, "Cagliostro" and "The Valkyrie," failed to get a hearing. O'Rourke died at Claremont Cottage, St. John's, Fulham, on October 14, 1847, and was buried in Brompton Cemetery.

John Joseph Augustine Wade—born in Thomas Street, in 1796, and studied the violin under O'Rourke. Having married, when quite young, Miss Kelly, of Garrahanville, near Athlone, he determined to study medicine, but music proved a more potent attraction. His earliest success was in 1812, when he published a ballad, "I have Culled every Floweret that Blows." Eight

years later, he wrote the libretto and portion of the music of a romantic opera, "The Minstrel," produced at Crow Street, on December 4, 1820, and repeated two days later. Early in 1822, at the suggestion of O'Rourke, he went to London, and brought out his oratorio, "The Prophecy," at Drury Lane in 1824, followed in 1826 by his successful play, "The Two Houses of Granada," in which occurs the once-popular ballad of "Long, Long Ago," and the following year (1827) he published "Songs of the Flowers," and his famous song, "Meet Me by Moonlight Alone," of which the inimitable "Father Prout" published a French version in October, 1834. His duet, "I've Wandered in Dreams," is still sung at concerts. He projected a "History of Music," and published a "Handbook to the Pianoforte," dedicated to Liszt. Together with Dr. Crotch and G. A. Macfarren he was responsible for the arrangement of the airs in Chappell's two volumes of "Old English Music," 1838-40. Alas! from 1837 till his death he was the victim of intemperance, and he died in London at 450 Strand, on July 15, 1845.

The Dublin concert life of the first thirty years of the nineteenth century showed wonderful vitality, and the founding of the Dublin Glee Club by Edmund Tuite Dalton in 1813 gave a great fillip to concerted music. In 1826 was established the new Philharmonic Society, which flourished till 1876. Then followed the Antient Concerts (1834-63) and the Dublin Choral Society (1836-60). All the great singers and instrumentalists visited the Irish metropolis, and a scratch Italian Opera Company opened at the Theatre Royal, Crow Street, on August 17, 1811, with Radicati as leader and Corri as conductor. A fine oratorio performance by native singers was given on March 18, 1818, at Crow Street, where James Barton was leader from 1815 to 1834. Horn produced Moore's "Lalla Rookh" at Crow Street on June 10, 1818. Another

Italian Opera Company produced "Don Giovanni," on September 27, 1819, when Ambrogetti proved a great attraction.

Crow Street closed for ever with "Richard III" and "Rosina" on May 13, 1820, and Henry Harris fitted up the Rotunda as a temporary Theatre Royal, which he opened on June 19, with Sir Henry Bishop as musical director. Bishop remained in Dublin from June, 1820, to October 1, and got the freedom of the city. Tom Cooke had a benefit, with Miss Tree, on September 5. The last theatrical night at the Rotunda was on December 21, when "Brian Boromhe," by Sheridan Knowles, with music by Logier, was performed under the direction of G. F. Stansbury, who remained as conductor till 1823.

The opening night of the new Theatre Royal, Hawkins Street, was on January 18, 1821, with the "Comedy of Errors" and the "Sleep Walker," Barton being leader of the band. The musical strength of the company may be evidenced from the fact that on January 23, "Guy Mannering" was given, followed by Mozart's "Figaro" on January 27, and "Rosina" (with Mrs. Haydn Corri) on January 31. There were coronation concerts on August 17 and 21, and George IV was present on August 22, when Sheridan's "Duenna" and "St. Patrick's Day" were performed, the chief attraction being Miss Stephens. To give the night an Irish flavour, Kearns Fitzpatrick, a celebrated Irish piper, played "God Save the King" and "Patrick's Day." The celebrated "Bottle Riot" occurred on December 14, 1822, in consequence of the offence given by the Lord Lieutenant, the Marquis of Wellesley, who forbade the Orangemen to dress the statue of King William.

On January 13, 1826, at the Rotunda, Moscheles appeared, and performed his "Recollections of Ireland." Dr. John Smith conducted his oratorio, "The Revela-

tion" (originally performed in St. Patrick's Cathedral on October 1, 1823), on April 2. Alexander Lee, a distinguished Irish composer, was musical director of Hawkins Street, from 1823 to 1826, and he was given a benefit on May 25, 1826. Lee became conductor of the Haymarket, in 1827, and in Feb., 1837, was part proprietor of the Abbey Street Theatre, Dublin, which was burned in May, 1839. He set music for a dozen plays, and was composer of many popular songs, "Away to the Mountain's Brow," "Come where the Aspens Quiver," "The Macgregor's Gathering." He married Mrs. Waylett, the singer, and died on October 8, 1851. Another contemporary Irish composer was George Alexander Hodson, who was organist and music master of the Feinaglian Institution, Dublin, from 1816 to 1826. His songs, "O give me but my Arab Steed" (1828), "Ellen Clare" (1838), and "Tell Me Mary, how to Woo Thee," had a great popularity. He died at an advanced age in 1863.

Between the years 1818 and 1820 Harriet Smithson was a great attraction in Dublin. She was a fine Irish actress, and subsequently (October 3, 1833) married the great composer, Berlioz, to whom she gave a number of Irish melodies, which the French master arranged and published. It may be noted that Miss Smithson (a native of Ennis, Co. Clare) was so highly appreciated in Paris, that in January, 1833, she was accorded a benefit performance, at which Chopin, Hiller and Liszt played Bach's concerto for three harpsichords. About this time flourished a versatile Irish musician, Michael Rophino Lacy, who was leader of the Liverpool Concerts in 1818—aged twenty-three—and who adapted a large number of popular operas to the English stage. He died at Pentonville on September 20, 1867. W. H. Kearns, born in Dublin in 1796, came to London in 1817, and was a well-known violinist. He is best remembered as having set the additional wind accom-

paniments to the "Messiah" and "Israel in Egypt" for the Westminster Abbey Festival of 1834. He died December 28, 1846.

The Dublin Musical Festival of August-September, 1831, was a great success—Sir George Smart being conductor, and Mori leader. Of course Paganini was the chief attraction, in addition to which Ferd. Ries produced his "Triumph of Faith" (August 31). Alas! it must be recorded that the success was merely artistic, because the balance sheet showed a deficit of over £1,300—the receipts being £7,292 5s. 2d., while the expenses (including £682 10s. to Paganini) were £8,677 2s.

On January 25, 1833, Kertland's musical play, "The Maid of Snowdon," by F. W. Southwell, was well received. Southwell was an able Dublin musician, whose first success was a comic opera, "He Would be in Love, or the Double Wedding," produced at Crow Street on May 1, 1795. In 1812 he published the enormously popular song, "Chit Chat," followed in 1813, by "The Irish Oak." He was organist of St. Thomas's, Dublin, from 1818 to 1828, and he died in 1838.

Logier's concert in the Rotunda on April 26, 1828, was an elaborate affair, and he had a band of one hundred and fifty performers, with the veteran Paul Alday as leader. Logier published much music including many of his own compositions, and he died at his residence in St. Stephen's Green, on July 27, 1846.

This chapter cannot more fittingly conclude than by giving a brief memoir of Samuel Lover, a most versatile writer and composer. Born in Dublin on February 24, 1797, he first came into prominence by his song written for Tom Moore at a banquet given to the Irish bard at Morrison's Hotel, Dublin, on June 8, 1818. At the Rotunda temporary Theatre, in October, 1820, Miss Byrne sang an English version of "Di tauti palpiti" by Lover. His famous song, "Roy O'More," was written in

1826, being adapted to the old Irish air of "Good Omens," and printed "for the author" by J. W. Allen. It afterwards formed No. 3 of the "Songs of the Superstitions of Ireland," issued by Duff and Hodgson, of London, in 1831. Meantime, Lover won fame as a painter, and was elected a member of the Royal Hibernian Academy in 1828, previous to which he married Miss Berrill in 1827. His opera, "Graine Uaile, or the Island Queen," was given at Hawkins Street Theatre on February 9, 1832, followed by his "Paddy Whack in Italia," a burlesque on Italian opera, specially directed against the de Begnis Italian season at the Theatre Royal from December 8, 1831, to December 20. In 1834 he settled in London, and acquired considerable fame as a miniature painter, and also by reason of his clever musical pieces. A good account of his further career will be found in the new edition of "Grove."

In connection with this period it must not be forgotten that the invention of the Lancers' Quadrille is due to a Dublin dancing master, Mr. Duval, in the winter of 1817-8, although it has been claimed for Joseph Hart, of London. However, Hart's claim is a year too late, and certain it is that Duval's Lancers' Quadrille was danced in Dublin in January, 1818, and published the same year by Willis, of Dublin. In the printed copy (now before me), the dance was dedicated to the Countess of Farnham, and the figures are: "Le Dorset," "Lodpiska," "Le Native," "Les Graces" and "Les Lanciers."



WILLIAM VINCENT WALLACE.

XIX.

IRISH MUSIC: 1837-77.

THE two outstanding names in "English opera" in the early Victorian period were Michael William Balfe and William Vincent Wallace—both Irishmen. The new edition of Grove gives a good memoir of each of these distinguished composers, but I think it well to supplement the information, especially as to the early doings of these remarkable musicians.

Michael William Balfe was born at No. 10 Pitt Street, Dublin, on May 15, 1808, and he received his early musical training from Joseph Halliday, bandmaster of the Cavan Militia (the inventor of the Kent bugle) from October, 1814, to January, 1816. This was in the town of Wexford, where Balfe *père* had a dancing academy from 1811 to January, 1816. The young prodigy, who had composed a polacca for the Militia band, in 1815, was placed under William O'Rourke for over a year, and, at length, on June 20, 1817, he made his debut as a violinist at Barton's benefit, followed, five days later, by his appearance at Henry Willmann's concert. Then followed a series of triumphs at various concerts in February and March, and so great was his success that the family removed to a fashionable locality, No. 2 Hamilton's Row, near Merriion Square. He received valuable instruction from James Barton in 1818 and 1819, and was initiated into

all the *arcana* of theatrical music, also enjoying the friendship of Horn and George Alexander Lee, who then formed part of the Theatre Royal company. His song, "Young Fanny," was composed in 1817, and was published as "The Lover's Mistake," in January, 1823, being frequently sung by Madame Vestris. On his father's death (January 16, 1823), the young composer asked Horn to take him with him to London, and he became Horn's articled pupil. Balfe's London debut was on March 19, 1823, as a violinist at the oratorios at Drury Lane. In the light of after events it is amusing to read the brief critique of his performance by the critic of "The Harmonicon": "On the 19th, an adventurous violinist, from the sister isle, named Balfe, made his debut; he certainly possessed that noble daring for which his countrymen are remarkable, but we cannot say that his exploits in *alt* excited our admiration, although they created surprise. He has youth, however, to plead in his excuse, and may with proper attention become a tolerable performer." Balfe's after career will be found in W. A. Barrett's excellent biography, and also in the new Grove. I shall merely add that in January, 1917, the name of Pitt Street in Dublin was changed to "Balfe Street" by the Corporation—a graceful—if belated—tribute to the composer of "The Bohemian Girl."

William Vincent Wallace was born in the city of Waterford on March 11, 1812, his father, a native of Ballina, Co. Mayo, being an Irish bandmaster. Both the year of the birth and the description of his parentage in all our musical histories are inaccurate. As regards the date of his birth, the Waterford Register leaves no room for doubt, while, as regards Wallace's father, the Army Pay Lists describe him as "of Ballina." In the summer of 1812 the Wallace household was transferred to Ballina, where a second son, called Wellington, was born in 1813, and a daughter (Eliza)

in the following year. From his father he acquired a good knowledge of the clarinet and other instruments, and he was also taught the piano and organ. Early in 1827 he joined the orchestra of the Theatre Royal, Dublin, under James Barton, for whom he frequently deputised in 1828 and 1829. In June, 1829, he made his debut at a concert, in Herz and Lafont's duo on Russian airs, and soon after attracted the attention of Spagnoletti. Less than a year later, in March, 1830, he was appointed organist of Thurles Cathedral, and married Miss Isabella Kelly in 1831. He left Thurles in 1833, and became deputy leader of the Dublin Orchestra, under Stansbury. In May, 1834, he appeared as a composer at a Dublin Anacreontic concert, playing a violin concerto of his own—previous to which he had been leader of the orchestra at the first Irish production of Beethoven's "Mount of Olives." His further career is well known, and his "Maritana," first produced on November 15, 1845, is still a trump-card with all operatic companies. He was buried in Kensal Green Cemetery, where also lie the remains of Balfe, Lover, Tom Cooke, Edmund Falconer (Vincent O'Rourke), George Linley and Catherine Hayes. His widow died on July 25, 1900, and his only son, Vincent, died a poor brother of the Charterhouse, December 31, 1909.

Other distinguished Irish musicians of this period were George A. Osborne, H. R. Allen, F. W. Horncastle, George A. Barker, R. M. Levey, Joseph Robinson, John W. Glover, William Howard Glover, P. S. Gilmore and Sir Robert P. Stewart.

George A. Osborne (born at Limerick on September 24, 1806) was deputy organist of Limerick Cathedral from 1822 to 1825. In the latter year he went to Brussels, and thence to Paris, where, in 1830, he completed his studies under Pixis, Fétis and Kalkbrenner. From 1832 to 1843 Osborne was one of the principal musi-

cians in the French capital, and enjoyed the friendship of Chopin, Berlioz and others. He settled in London in 1844, and became director of the Royal Academy of Music. Among his piano pieces, "La Pluie des Perles" was extremely popular, and his ballad of "Pat Molloy" was specially composed for his compatriot, Boucicault. He died on November 16, 1893.

Henry Robinson Allen was born in Cork, in 1809, and studied under Mr. Shaw and Mr. Bowden, becoming tenor in Cork Cathedral in 1827. He went to London in 1830, and attended the Royal Academy of Music, making his operatic debut as *Basilio* in "Figaro" on January 11, 1831. Early in November, 1846, he sang in English opera at the Theatre Royal, Dublin, and again, in March, 1848, with his pupil, Miss Julia Harland. From 1846 to 1856 he was in much request as an operatic star, but in the latter year he retired from the stage, and devoted himself to teaching and composition. Two of his songs, "Maid of Athens" and "When We Two Parted," had a wonderful vogue. He died at Shepherd's Bush, November 27, 1876.

Frederick William Horncastle was the son of an Irish actor, and was born in Dublin in 1790. He was organist of Armagh Cathedral from 1816 to 1823, and was appointed Gentleman of the Chapel Royal in 1826. He arranged "Melodies of Many Nations" (1826), and collaborated with Tom Cooke, Stansbury, Clifton, Parry and Taylor in a work called "The Passions," for the Melodists' Club, in 1828. He compiled a valuable collection of Irish airs in 1844, and gave several successful concert tours. He sang in English opera from 1847 to 1850, and appeared with Sims Reeves in October, 1849, in Dublin (Theatre Royal), where his brother George was a stock actor and a prime favourite. His death occurred in 1851.

George A. Barker was born on April 15, 1812, and

sang as a boy at Vauxhall, in 1826. He appeared as "Master Barker" at the Leicester Festival of September, 1827. When his voice broke he developed a charming tenor, and was in much request as a concert singer. In 1836 he became a member of the Dublin stock company, and sang in Rossini's "*La Donna del Lago*," with De Begnis, at Hawkins Street, on January 24, 1837—being his first appearance in Italian opera. The late Mr. Levey was a special friend of Barker's, and he thus writes: "In social life 'Little Barker,' as he was called, was a great favourite. He dressed to perfection in his daily life: indeed, he was regarded something like the Count D'Orsay. As a model in that particular, it was said he changed his dress three or four times a day. He wore patent leather boots in all weathers, by which he obtained the friendly soubriquet of 'Polish Barker.' . . . He was a very sweet ballad-singer, and composer of some popular songs." Among his successful songs were: "The White Squall" (1835), "The Irish Emigrant" (1846), "Dublin Bay," "Lesson of the Water Mill," "Mary Blane" (1866), "My Skiff is on the Shore," "Why do Summer Roses Fade?" (1853). Barker sang in Lover's "Paddy Whack in Italia," in 1841, and at the Princess's, London, in 1850. He died at Aylstone, near Leicester, on March 2, 1876.

Richard Michael Levey—real name, O'Shaughnessy—was born in Dublin on October 22, 1811, and was apprenticed to Barton, with whom he continued till 1826, when he entered the Theatre Royal orchestra, and became leader in 1834, retaining that position till the burning of the old Royal in February, 1880. He lived to see the opening of the present Theatre Royal on December 13, 1897, but was unable to conduct, though his favourite joke was that he "still struggled to beat Time." From 1834 to 1880 he was intimately acquainted with all the great operatic stars, and he

composed the overtures for over one hundred plays and pantomimes. In 1840, he conducted the first Dublin performance of the "Maid of Artois," with Balfe himself in the caste. In 1847 he set the music for Calcraft's version of "Iphigenia in Aulis," and he issued two volumes of old Irish airs. In 1850 he was one of the founders of the Royal Irish Academy of Music, and in 1852-6 he was leader of the Dublin Quartet Concert Society (Levey, Hanlon, Wilkinson and Elsner). In April, 1859, he founded the Classical Quartet Union, and in 1868 he assisted in the formation of the Monthly Popular Concerts, the quartet of the inaugural concert being Joachim, Levey, Hatton and Elsner. On April 20, 1876, he was accorded a benefit jubilee performance—commemorating his fifty years' connection with the old Royal—and he surprised his admirers by taking the part of Lawyer Endless in "No Song, No Supper." On this occasion he was presented with a cheque for two hundred and fifty guineas. At another benefit, on March 23, 1878, Sir Robert Stewart conducted a new opera, "The Rose and the Ring," by Miss Ellen O'Hea. Levey died on June 28, 1899. His two sons, R. M. Levey (*Paganini Redivivus*) and W. C. Levey, were distinguished players. The former was a noted virtuoso on the violin, appearing as a prodigy on May 14, 1855. After the year 1888 he appeared at various music halls, and he died in 1905. The latter, William Charles, was conductor at Drury Lane from 1868 to 1874, and composed a number of operas, including "Fanchetti" (1864), "Punchinello" (1864) and the "Girls of the Period" (1869). One of his songs, "Esmeralda," was extremely popular. He died on August 18, 1894. His twin brother, John, was an author and comedian, and died at Scaforth, Liverpool, on September 17, 1891. Levey *père* often alluded with pardonable pride to Sir Robert Stewart and Sir Charles Stanford as his pupils.

Joseph Robinson was born in Dublin on August 20, 1815, and was one of six musical children. He was a chorister in St. Patrick's Cathedral (of which his eldest brother, John, was organist from 1829 to 1843), and in September, 1834, founded the Antient Concerts Society, which he conducted for twenty-nine years. In 1843 he purchased and remodelled the Oil Gas Company's Offices in Great Brunswick Street, and opened the building as the "Antient Concert Rooms"—where many a brilliant galaxy of fashion assembled to hear the best music, and which continued as a favourite concert room till 1916, when it was taken over by Eason and Co. In October, 1837, Robinson accepted the conductorship of the University Choral Society, but in 1846 he relinquished the baton in favour of his young friend, Robert P. Stewart. This society, I may add, is still flourishing under the able conductorship of Dr. Charles Marchant. One of Robinson's most treasured recollections was his meeting with Mendelssohn at Birmingham, in August, 1846, at the production of the "Elijah." Mendelssohn expressly scored "Hear my prayer" for Robinson, who produced it for the first time on December 21, 1848. As a conductor, Robinson was unequalled, and at the Dublin Exhibition of 1853, he assembled a band and chorus of one thousand performers, the largest heard in Ireland. He again conducted the band and chorus (seven hundred) at the Exhibition Palace in 1865, at the inaugural ceremony. Although the "Antients" collapsed in 1863, Robinson founded a new organisation called the Dublin Musical Society, in 1876, and zealously laboured till December, 1888.

In 1881 he married for the second time, and died on August 23, 1898. His published compositions include some delightful arrangements of old Irish airs.

John W. Glover—generally known as Professor Glover—was born in Dublin, on June 19, 1815, and be-

came a member of the Theatre Royal Orchestra in 1831. He founded the Dublin Choral Society in 1836, and laboured hard for its interests for over twenty years. In 1848, he was appointed professor of music in the Training College for Primary Teachers, and, in the following year, succeeded Haydn Corri as organist of the Catholic pro-Cathedral, Dublin, a position which he held till 1872. He gave many tours in the provinces in 1867-76, with lectures on Irish music, and, in his latter lectures, in 1874, his grandson, James Mackey (who subsequently changed his name to James Mackey Glover, and is "Jimmy Glover" of to-day) sang songs to the accompaniment of a portable harmonium. Glover edited Moore's "Irish Melodies" in 1859, and popularised Hullah's "System," becoming publisher of much school vocal music. His Amateur Harmonic Society developed into the Choral Institute in 1851. His cantata, "St. Patrick at Tara," was performed at the Exhibition Palace, in March, 1874, and was repeated at the O'Connell centenary on August 7, 1875. Other cantatas were "Erin's Matin Song" (1873) and "One Hundred Years Ago," composed for the Moore Centenary in 1879, followed by an opera, "The Deserted Village" (libretto by Falconer) in 1880. He died on December 18, 1899.

William Howard Glover was the son of the Irish actress, Mrs. Glover (a native of Newry), and was born on June 8, 1819. After a varied career on the Continent, he became musical critic to the "Morning Post." His cantata, "Tam O'Shanter," was performed at the Birmingham Festival in 1855, and his opera, "Ruy Blas," was produced at Covent Garden (October 31, 1861). In 1868, he settled in New York, where he was conductor of Niblo's orchestra, and his death occurred in that city on October 28, 1875.

Patrick Sarsfield Gilmore was born in Co. Galway on December 25, 1829, and joined a local band at Ath-

lone, in 1845, where, during three years, he developed rare musical talent. In 1848 he went to Canada, and settled at Boston in 1853. From 1858 to 1863 the Gilmore band became famous, and when war was declared Gilmore joined the 24th Massachusetts Volunteers, accompanying General Burnside to South Carolina. After the war he organised two immense music festivals in Boston, one on June 15, 1869, with an orchestra of 1,000, and a chorus of 10,000; the other, in 1872, with 2,000 of an orchestra, and 20,000 singers. In 1873 he became bandmaster of a New York band (the 22nd) and toured the United States and Europe. On May 21 and 22, 1878, Gilmore's band played at the Crystal Palace, London, when Madame Nordica made her debut in England. He wrote many theoretical works and much military band music, and he composed many popular songs, e.g., "When Johnnie comes marching Home," "Good News from Home," "Building Castles in the Air," etc. Gilmore died at St. Louis, September 24, 1892.

Sir Robert Prescott Stewart, Mus.D., was born at No. 6 Pitt (now Balfe) Street, Dublin, on December 16, 1825, and was a chorister of Christ Church Cathedral from 1836 to 1843, between which years he composed a Service in B flat, a prize anthem, and an anthem, "Plead Thou my Cause." So conspicuous was his ability that, in 1844, he was appointed organist of Christ Church Cathedral, and of Trinity College Chapel; and in 1852 he succeeded Mr. W. H. White as organist of St. Patrick's Cathedral. In 1846 he was given the conductorship of University Choral Society, for which body he composed a cantata, a glee, and several part-songs between the years 1847 and 1851. He obtained the degrees of Mus.B. and Mus.D. from Dublin University in 1851, and was appointed Vicar Choral of St. Patrick's in 1861, resigning the post of organist. In 1862 he succeeded Dr. Smith as Professor

of Music in Dublin University, and he raised the standard of musical degrees. His Inauguration Ode for the opening of Cork Exhibition was performed on June 10, 1852, and repeated at the U. C. Society's concert on June 10, 1853. However, his most popular work was "The Eve of St. John," a romantic cantata, performed by the U. C. Society on April 12, 1861, while his "Ode to Shakespeare" was composed for the Birmingham Festival of 1870. In the latter year was published three most delightful part-songs: "The Bells of St. Michael's Tower" (a re-arrangement of Knyvett's glee), "The Wine Cup is circling in Almhin's Hall" and "The Cruiskeen Laun." For the Boston Festival of 1872 he composed an orchestral fantasia on Irish airs, and, in the same year, he was knighted by Earl Spencer. He was appointed Professor of Theory in the Royal Irish Academy of Music in 1873, and, in 1874, the Board of Dublin University gave him a life tenure of the professorship. In 1873 he was appointed conductor of the Dublin Philharmonic Society, and, in 1875, he was given a similar post at Belfast. He edited the Irish Church Hymnal (1876) and composed numerous church services, as well as some excellent organ pieces. His "Breastplate of St. Patrick" (1888) has become very popular, and he contributed about two dozen hymns to various hymnals. As an executant on the organ he was in the very first rank, and his extemporisation was phenomenal. He died in Dublin on March 24, 1894, and a brass tablet was placed to his memory in Christ Church Cathedral. His portrait, by Sir T. A. Jones, is in the Royal Irish Academy of Music, and his statue (unveiled by Earl Cadogan, on March 8, 1898) is on Leinster Lawn, Dublin.

During the period 1837-77 other distinguished Irish musicians flourished. It is sufficient to mention Miss Davis, composer of many popular songs and hymns; Dr. John Rogers, professor of music at Clongowes

Wood College from 1838 to 1865; Richard F. Harvey (1820-1904), a well-known composer of pianoforte music; Wellington Guernsey (1816-85); R. W. Beaty (1790-1883); Joseph F. Duggan (1817-1900); J. J. Gas-kin (1820-76); W. J. Cordner (1826-70); W. Vipond Barry (1827-72); Joseph O'Kelly (1829-85); Rev. Edmund Synge, Mus.D. (1829-95); William Houghton (1844-71); Sir W. C. F. Robinson (1839-97); H. G. Thunder (1832-91); John Lodge Ellerton (1801-73); Dr. F. J. Robinson (1799-1872); John Robinson (1812-44); John Horan (1831-1908); James Howard Tully (1814-68); and Arthur O'Leary (1834-1919). Nor must I forget to mention world-famed vocalists like Catherine Hayes (1825-61), and Alan James Foley (Signor Foli), whose sweet strains enchanted all ears.

XX.

IRISH MUSIC, 1877-1919.

DURING the past forty years Irish musicians have contributed their quota to musical art. The outstanding names from 1877 to 1919 are: Sir Frederick Ouseley, Rev. F. Scotson Clark, Sir Arthur Sullivan, Augusta Holmes, Sir Charles Stanford, Arthur Hervey, Victor Herbert, Dr. Charles Wood, Dr. Sinclair, Dr. Buck, Norman O'Neill and Mrs. Curwen.

Rev. Sir Frederick A. G. Ouseley, Bart., Mus.D., was son of a distinguished Irish diplomat, Sir Gore Ouseley (ambassador at the courts of Persia and Petro-

grad), and was born on August 12, 1825. He graduated M.A. at Oxford in 1849, and took out his Mus.D. in 1854, his exercise being "The Martyrdom of St. Polycarp." In 1856 he became vicar of St. Michael's, Tenbury, and warden of St. Michael's College. From 1855 till his death, on April 6, 1889, he was professor of music at Oxford University. He re-established the office of choragus at Oxford, and raised the standard for musical degrees. Among his published works are several theoretical treatises, seventy anthems, eleven services, and numerous organ preludes and fugues, also many glees and part-songs. In 1873, his oratorio, "Hagar," was given at the Hereford Festival. His munificence towards Tenbury is an enduring monument to his memory.

Rev. Frederick Scotson Clark, Mus.B., was born of Irish parents on November 16, 1840, and studied at Paris, under Sergent, and in London under E. J. Hopkins, Bennett, Goss, and other masters. In 1865 he founded a college of music, and, in 1866, he was appointed organist of Exeter College, Oxford, graduating Mus.B. in 1867. Not long afterwards he was ordained a priest, and was for a time in charge of the English Church at Stuttgart. In 1878 he represented English organ-playing at the Paris Exhibition. Besides being a brilliant organist, he was a prolific composer—his works numbering over five hundred. His death occurred at London on July 5, 1883.

Sir Arthur Sullivan was born of Irish parents at 8 Bolwell Terrace, Lambeth, on May 13, 1842. His father was Thomas Sullivan, a Cork man, while his grandfather was from Kerry. His mother was also from Cork, Mary Clementina Coghlan, and thus young Arthur Seymour Sullivan was through and through Irish. He received his early lessons from his father (professor of the clarinet at Kneller Hall) and from Rev. Thomas Helmore, and was a boy chorister in the

Chapel Royal from 1854 to 1857. He won the Mendelssohn scholarship in 1856, and after two years at the Royal Academy of Music, he went to Leipzig, in October, 1858, remaining there as a student of the Conservatorium until the close of the year 1861. On his return to London, his music to "The Tempest" was performed at the Crystal Palace on April 5, 1862, and he composed "Kenilworth" for the Birmingham Festival of 1864, followed by a fine symphony in March, 1866. His comic opera career started with "Cox and Box," in 1867, quickly followed by the "Contrabandista" (December 18, 1867). Although "Trial by Jury" (March 25, 1875) made a great impression, "The Sorcerer" (November 17, 1877) had an uninterrupted run of one hundred and seventy-five nights, and this was eclipsed by "H.M.S. Pinafore" (May 25, 1878). Sullivan's further career is well known. He was knighted by Queen Victoria in 1883, and he died on November 22, 1900.

Augusta Mary Anne Holmes was born of Irish parents in Rue de Berri, Paris, on December 16, 1847, and attracted attention as a piano prodigy and a singer of her own French songs from 1859 to 1865. Her mother died in 1857, and her father was averse to her taking up music seriously, but the youthful lady persevered, and after a course of instruction from Lambert, César Franck, Klose, and Saint-Saëns, she bounded into favour with an opera, "Héro et Léandre," produced at the Opera Populaire, in 1874. Her prize symphony, "Lutèce," gaining second place after Dubois and Godard (bracketed together) in the competition instituted by the city of Paris in 1878, was performed at the concerts at Angers, on November 30, 1884; and her orchestral piece, "Les Argonautes," was performed under Padeloup, at the Concerts Populaires, on April 24, 1881. However, her greatest triumph was the symphonic poem, "Irlande," produced under Padeloup's

baton on March 2, 1882. This lovely work concludes with a glorious arrangement of "Let Erin Remember," and it was performed at the first Feis Ceoil, in Dublin, on May 18, 1897. Her "Ode Triomphale" was played at the Paris Exhibition in 1889, and her "Hymne à le Paix" at Florence, in May, 1890, at the Dante fêtes. Her four-act opera, "La Montagne Noire," was successfully given at the Grand Opera in Paris on February 8, 1895. She became a Catholic in 1902, and died in Paris on January 28, 1903. On July 13, 1904, a monument was unveiled to her memory in the St. Louis Cemetery, Versailles.

Sir Charles Villiers Stanford was born at 2 Herbert Street, Dublin, on September 30, 1852, and studied under R. M. Levey, Miss Meeke, Miss Flynn and Sir Robert Stewart. He was brought up in an Irish musical atmosphere, and displayed great musical precocity. At the age of nine he composed a March in D flat, which was played at the pantomime of "Puss in Boots" at the Theatre Royal, during the Christmas season of 1863-4. Though he went to England in 1870, "Stanford," as Mr. Cecil Forsyth writes, "learned most of his business (except counterpoint) in Ireland." His opus series runs to one hundred and sixty, including nine or ten operas, seven symphonies, much chamber music, church services, as well as choral and orchestral works. Forsyth well appraises his friend: "Of all his works, perhaps his 'Irish Symphony' and 'Irish Rhapsodies,' his choral ballad, 'The Revenge,' and his 'Cavalier Songs' are at present most esteemed. But it may be questioned whether his 'Stabat Mater' and his colossal 'Requiem' will not eventually hold a higher place than any of these. An earnest collector, editor and arranger of Irish folk-song, he has always shown himself an upholder of his national artistic ideals—purity, clarity, and beauty of expression."

Arthur Hervey was born of Irish parents (son of

C. J. V. Hervey, of Killianc, Wexford) at Paris, on January 26, 1855, and was educated at the Oratory School, Birmingham, founded by Cardinal Newman. He was musical critic to "Vanity Fair" (1889-92) and to the "Morning Post" (1892-1908); and he has published half-a-dozen literary volumes, including "Masters of French Music" (1894) "French Music in the Nineteenth Century" (1904), and "Franz Liszt" (1911). A one-act opera, "The Fairy's Post-Box," produced at the Court Theatre in 1885, gave good promise, and he composed an overture, "Youth," for the Norwich Festival in 1902, and a tone-poem, "In the East," for the Cardiff Festival of 1904. His prelude, "Ione," was performed at the Philharmonic Society's concert in 1907, and his "Life Moods" at the Brighton Festival of 1910.

Victor Herbert, the best known of American composers and conductors, was born of Irish parents (Edward Herbert and Fanny Lover), in Dublin, on February 8, 1859, and is a grandson of Samuel Lover. Educated at Stuttgart, he went to New York in 1886, and, in 1893, composed a second concerto for 'cello, performed at a concert of the Philharmonic Society of New York in March, 1894. From 1894 to 1898 he was bandmaster of the twenty-second regiment of the National Guard, after which he was conductor of the Pittsburgh Symphony Orchestra (1898-1903), and then returned to New York. Commencing with "Prince Ananias" (1890), he has produced forty comic operas and a number of operettas and cantatas, in addition to two serious operas, "Natoma" and "Magdalena."

Dr. Charles Wood was born at Armagh, June 15, 1866, and received his early musical training from the late Dr. T. J. Marks. He went to the Royal College of Music in 1883, and studied for almost four years under Stanford, Bridge, and Franklin Taylor, after which he was appointed teacher of harmony. From 1888 to

1894 he was organist of Gonville and Caius College, Cambridge, and conductor of the University Musical Society. He took out Mus.D. of Cambridge in 1894, and was given an honorary LL.D. degree at Leeds in 1904. His "Dirge for Two Veterans," at the Leeds Festival of 1904, was most successful, and his "Ballad of Dundee" was composed for the same festival in 1904. Among his single songs, "Ethiopia Saluting the Colours," has had a phenomenal popularity. In 1897 he edited an interesting volume of Irish folk-songs; and, in 1907, his set of symphonic variations on "Patrick Sarsfield" was given at a Beecham concert in London. Cecil Forsyth describes him as "one of the soundest theorists in the country."

Dr. George Robertson Sinclair was born of Irish parents, on October 28, 1863, and was educated at the Royal Irish Academy of Music, winning a choral scholarship at St. Michael's, Tenbury, in 1873. He became a pupil of Dr. Lloyd in 1879, and was organist of Truro Cathedral in 1881, after which, in 1889, he was given a similar post at Hereford, where he continued till his death, on February 7, 1917. He was famed as an organist and conductor, and in 1899 received the Lambeth Mus.D. His memory is enshrined in Elgar's "Enigma" set (eleventh variation), for orchestra.

Dr. Percy Carter Buck was born of Irish parents on March 25, 1871, and, after studying at the Royal College of Music, was appointed organist of Worcester College, Oxford, in 1891. At Oxford he took out the degree of Mus.D. in 1893, proceeding to M.A. in 1897. He was successively organist of Wells Cathedral (1896-99), and of Bristol Cathedral (1899-1901), after which he was appointed director of music at Harrow School. In 1910, he succeeded Professor Prout as Professor of Music in Dublin University. As a composer,

his opus number is twenty-eight, but his *forte* is as a teacher and educationist.

Norman O'Neill was born on March 14, 1875, and studied under Dr. Somervell and Iwan Knorr. His published compositions runs to Op. 49, including incidental music to "Hamlet," produced at Dublin in 1904; to "The Blue Bird" (1909); and to Ibsen's "Pretenders" (February 13, 1913). Mr. Fuller-Maitland writes: "O'Neill's music is essentially modern in style; he uses every harmonic licence of the present day with great skill and effect. His power of reflecting the changing moods of a drama makes him excel as a writer of incidental music for the theatre."

Mrs. John Spencer Curwen, *née* Annie Jessie Gregg, the daughter of John Cotter Gregg, of Cork, by Abigail Hill, of Carrick-on-Suir, Co. Tipperary, was born in 1845, and was educated at the Royal Irish Academy of Music, under Mr. and Mrs. Joseph Robinson and Sir Robert Stewart. In 1886 she published "The Child Pianist," applying the principles of tonic sol-fa to pianoforte teaching and the staff notation—a work which has had a great influence in music teaching. As a lecturer, she was in much esteem from 1870 to 1900, and was adjudicator at the singing competitions of Dublin schools in 1893. Her "Pianoforte Method" has been very extensively adopted, and her "Teacher's Guide" is in much request.

Exigencies of space prevent me from giving memoirs of other notable Irish musicians of this period, and their names must suffice: Dr. Mackenzie Rogan, Hamilton Harty, J. L. Molloy (1837-1909), Canon Torrance, Mus.D. (1835-1907), P. Goodman (1850-1909), O'Brien Butler (1862-1915), Mrs. Milligan Fox (1865-1916), Mrs. Needham, Mrs. Hobday, Dr. Annie Patterson, Mrs. Dutton Cook, Sister Attracta Coffey, John F. Murray (1860-1910), Rev. Dr. Collison, Dr. Joze, St. John Lary, J. Seymour, D. Nunan, Herbert Hughes, W. H. Pelis-

sier, Harold White, Alfred Deale, W. H. Vipond Barry, H. Pontet (Piccolomini), W. E. Hudson, Rev. John Jebb, D.D., J. E. Pigot, Dr. Marks, Sir John Mahaffy, Mus.D., and Dr. Norman Hay. Nor should I forget famous vocalists like Barton MacGuckin, Mrs. Scott-Fennell, Denis O'Sullivan, William Ludwig, Leslie Crotty, Georgina Burns and William Dever, whose triumphs are still remembered. Miss Maud MacCarthy (Mrs. Mann) also deserves inclusion as an incomparable violinist, whose early retirement was a distinct loss to the musical world. And it would not be fair to omit mention of distinguished musical amateurs like Most Rev. Dr. Walsh, Bishop Donnelly, Bishop O'Doherty, Rev. Professor George O'Neill, S.J., Rev. E. Gaynor, C.M., Rev. L. Donnellan, Rev. M. Eaton, Rev. J. Kearney, C. S.-Sp., Monsignor Henry, Monsignor Arthur Ryan, and Rev. Dr. Keane, O.P.

In our own day we can point to singers like Miss Burke Sheridan, John MacCormack, J. C. Doyle, Plunket Greene, Charles Manners, Joseph O'Mara, Jay Ryan, Tom Egan and Tom Burke; violinists like W. M. Quirke, Arthur Darley, Emily Keady, P. Delaney, Miss Alberta Flahev. Harry MacCarthy; organists like Dr. Charles Marchant, Brendan Rogers, John Power; choir-trainers like Vincent O'Brien, Robert O'Dwyer and C. P. Fitzgerald; conductors like Hamilton Harty and James Mackay Glover; writers like Dr. Annie Patterson, Alfred Percival Graves, Charles Graves and George Bernard Shaw; and collectors like the late Dr. P. W. Joyce, Francis O'Neill and Mrs. Costello (Tuam).

The annual music-makings at the Feis Ceoil and Oireachtas since 1897 have materially influenced musical life in Ireland, whilst the various Dublin and provincial musical institutions, as well as the local *Feis-eanna*, have contributed to the improvement of the divine art. Indeed, there is a bright prospect for Irish

music—Ireland is a nation “where hope in the future never dies,” and her vitality is phenomenal. Given a generous measure of Home Rule, there is every reason to believe that in the new social order music will develop on right lines, and we may hope for a national school of music such as the world has never seen.

I shall conclude this introductory sketch by quoting a prophetic utterance from James Shirley's “St. Patrick for Ireland”—a play produced for the first time at the Dublin Theatre (Werburgh Street) on St. Patrick's Day, 1639—all the more remarkable as written by a famous English dramatist almost three hundred years ago :

“This nation
Shall in a fair succession thrive, and grow
Up the world's academy, and disperse,
As the rich stream of human and divine knowledge,
Clear streams to water foreign kingdoms;
Which shall be proud to owe what they possess
In learning to this great, all-nursing Ireland.”



CATALOGUE OF BOOKS ON MUSIC

Literature covering every branch of Music, Biographical and Critical Studies of Composers, Histories of Musical Instruments, also valuable Textbooks and Tutors for Teachers and Students of the Piano, Organ, Violin, Cello, Theory, Singing, etc.

All prices are net and postage extra

Published by
WILLIAM REEVES Bookseller Limited
1a Norbury Crescent, London, S.W.16

Telephone: POLlards 2108



BOOKS ABOUT MUSIC

ÆSTHETICS OF MUSICAL ART, or The Beautiful in Music.

By DR. FERDINAND HAND. Translated from the German by WALTER E. LAWSON, *Mus.Bac. Cantab, etc.* Third Edition. Crown 8vo, cloth, 16/-.

THE BOWED HARP. A Study of the History of Early Musical Instruments. By OTTO ANDERSSON, *Ph.D., President of the Swedish University at Åbo.* From the Original Swedish Edition, revised by the Author. The Translation Edited with additional footnotes by KATHLEEN SCHLESINGER. 116 Illustrations, Bibliography and Index. 340 pages, 8vo, cloth, 30/-.

CATECHISM OF MUSICAL HISTORY AND BIOGRAPHY.

With Especial Reference to the English School. By F. J. CROWEST. 187 pages. Post 8vo, cloth, 5/-; paper, 2/6.

CHAMBER MUSIC AND ITS MASTERS IN THE PAST AND IN THE PRESENT.

By DR. N. KILBURN. New Edition, revised, and with additional chapters by GERALD ABRAHAM. With Plates and Music Illustrations. Crown 8vo, cloth, 18/-.

CHRONOMETRICAL CHART OF MUSICAL HISTORY.

Presenting a Bird's Eye View from the Pre-Christian Era to the XXth Century. By C. A. HARRIS, *A.R.C.O., etc.* 5/-

THE DEEPER SOURCES OF THE BEAUTY AND EXPRESSION OF MUSIC.

By JOSEPH GODDARD. With many Musical Examples. Crown 8vo, cloth, 10/-.

ELIZABETHAN VIRGINAL MUSIC AND ITS COMPOSERS.

By M. H. GLYN. Second Edition, Revised, 1934. Demy 8vo, cloth, 21/-.

The author has studied all virginal manuscripts and collated a considerable part of their contents. A full index of these manuscripts is included, together with detailed references as to where they are located. Besides accounts of the lives of Byrd, Bull, Gibbons and Farnaby, there are notes concerning 26 lesser-known composers for the virginals. An explanation of Elizabethan music terms forms part of the book.

THE GIPSY IN MUSIC. By FRANZ LISZT. Translated by EDWIN EVANS.

Gipsy and Jew, Two Wandering Races.

Gipsy Life in Relation to Art.

Gipsy Music and Musicians.

The result of the Author's long Experience and Investigations of the Gipsies and their Music. With Portraits of the Author etc. Demy 8vo, cloth, 30/-.

HISTORY OF RUSSIAN MUSIC. By M. MONTAGU-NATHAN. The Rise and Progress of the Russian School of Composers. With a Survey of their Lives and a Description of their Works. Frontispiece. 2nd Edition, Revised. Crown 8vo, cloth, 21/-.

HISTORY OF THE HARP. From the Earliest Period. By JOHN THOMAS (*Pencerdd Gwalia*). 8vo, paper covers, 6/-.

HISTORY OF THE TRUMPET OF BACH AND HANDEL. By WERNER MENKE. Translated by GERALD ABRAHAM. 5 Plates and a Supplement of Music. Crown 8vo, cloth, 18/-.

This history of the trumpet from its earliest use as an artistic instrument, gives special reference to its employment by Bach and Handel. The correct modern performance of the old parts is discussed, and a description of a new instrument invented by the author for this purpose is included.

HOW TO LISTEN TO GOOD MUSIC and Encourage the Taste in Instrumental and Vocal Music. With many useful Notes for Listener and Executant. By K. BROADLEY GREENE. Complete, cloth, 8/6, or in two books, paper, 2/6 each.

INTRODUCTORY SKETCH OF IRISH MUSICAL HISTORY. By W. H. GRATTAN FLOOD. A compact Record of the Progress of Music in Ireland during 1,000 Years. Portraits. Crown 8vo, cloth, 10/6.

MAKERS OF THE HARPSICHORD AND CLAVICHORD 1440-1840. By DONALD BOALCH, M.A. 32 Plates, 208 pp., 4to, cloth, 84/-.

MUSIC IN THE HIRSCH LIBRARY (Part 53 of the Catalogue of Printed Music in the British Museum), by A. HYATT KING and C. HUMPHRIES, 1951. Published for the Trustees of the British Museum. This catalogue, prepared by the Museum staff, lists also a considerable number of works which were either not included in the original four volume catalogue by P. Hirsch, or were acquired later. 4to, cloth, 42/-.

MUSIC OF THE MOST ANCIENT NATIONS, Particularly of the Assyrians, Egyptians and Hebrews; with special reference to Discoveries in Western Asia and in Egypt. By CARL ENGEL, 1864 (reprinted 1929). About 100 illustrations and many music examples. Demy 8vo, cloth, 42/-.

MUSICAL DEVELOPMENT, or Remarks on the Spirit of the Principal Musical Forms. An Æsthetical Investigation, in which an Attempt is made to show the Action in Music of certain Laws of Human Expression; to point out what are the Spiritual Aims of the Chief Forms of Composition, and the Broad Principles upon which they should be Constructed. By JOSEPH GODDARD. 8vo, cloth, 10/-.

- NATIONAL MUSIC OF THE WORLD.** By H. F. CHORLEY.
Edited by H. G. HEWLETT. Many Music Examples. Third
Edition. Crown 8vo, cloth, 15/-.
- OLD ENGLISH PSALMODY.** By W. T. BROOKE. First Series:
From the Accession of Edward VI to the Restoration of
Charles II, 1547-1660. Second Series: Psalmists from 1660-
1800. Third Series: unpublished. Crown 8vo, paper covers,
3/6 each series.
- OPERA STORIES OF TO-DAY AND YESTERDAY,** Retold
Act by Act (including Wagner's "The Ring" Operas). By
EDMONDSTOUNE DUNCAN. Crown 8vo, cloth, 6/6.
- PAN PIPES, THE SPIRIT OF MUSIC** in Nature, Art and
Legends, from East to West. Sixteen Articles for General
Reading, with Drawings of Eastern Musical Instruments.
By G. P. GREEN. Crown 8vo, cloth, 7/6.
- THE PLACE OF SCIENCE IN MUSIC.** By H. SAINT-GEORGE.
For Advanced Students of Harmony. With music examples.
8vo, 2/6.
- POLISH MUSIC AND CHOPIN, ITS LAUREATE.** A His-
torical Account from 995 to the Present Time, including
Chopin and his Works. By E. RAYSON. Four Portraits.
Square 8vo, boards, 6/-, paper covers, 3/6.
- RISE AND DEVELOPMENT OF MILITARY MUSIC.** By Dr.
H. G. FARMER. With Illustrations of Early Instruments and
Music Examples, and Short Biographical Notices of all the
Staff Bandmasters. Crown 8vo, cloth, 15/-.
- RISE AND DEVELOPMENT OF OPERA.** Embracing a Com-
parative View of the Art in Italy, Germany, France and
England. By JOSEPH GODDARD. Showing the Cause of the
Falling Back of the English School in the Modern Period, and
the Compensation which that Involved. Numerous Music
Examples, Portraits and Facsimiles. Crown 8vo, cloth, 16/-.
- SOME ASPECTS OF CHINESE MUSIC AND SOME
THOUGHTS AND IMPRESSIONS ON ART PRINCIPLES
IN MUSIC.** By G. P. GREEN. Post 8vo, cloth, 6/-, paper
covers, 3/6.
- SOME ASPECTS OF GIPSY MUSIC.** By D. C. PARKER. Post
8vo, cloth, 6/-, paper covers, 3/6.
- SOME FAMOUS SYMPHONIES,** How to Understand Them.
With their Story and Simple Analysis. Numerous Portraits.
By J. F. PORTE. Dealing with Symphonies of Beethoven,
Berlioz, Borodin, Brahms, Chausson, Dvorák, Elgar, César
Franck, Haydn, Mendelssohn, Mozart, Schubert, Stanford
and Tchaïkovsky. Complete in cloth, 8/-, or in 2 separate
parts, paper, 2/6 each.

THE SOURCES OF KEYBOARD MUSIC IN ENGLAND. By CHARLES VAN DEN BORREN, translated by J. E. Matthew. 378 pages, 237 music examples. Crown 8vo, cloth, 21/—.

A standard European work of musical scholarship and one which is of vital interest to all students of keyboard music of the 16th and early 17th centuries.

The collection of keyboard music which naturally provides the basis for this study is the Fitzwilliam Virginal Book, and detailed treatment, copiously illustrated with music examples, is given to the various figures—melodic, rhythmic, and harmonic—in this music and to the forms and styles cultivated by composers for the Virginal. Originally published in England in 1915, this book remains the only thorough study of its type, illuminating a most important branch of English and European music.

STORY OF INDIAN MUSIC AND ITS INSTRUMENTS. A Study of the Present and a Record of the Past. Together with Sir William Jones' celebrated Treatise on the Musical Modes of the Hindus. With 19 Plates, chiefly of Instruments, 7 Music Illustrations and a Map. By ETHEL ROSENTHAL, *A.R.C.M.*, *F.R.G.S.* Crown 8vo, cloth, 30/—.

THE STORY OF MINSTRELSY. By EDMONDSTOUNE DUNCAN. The whole body of Secular Music that has stood the test of time and which can be called national. Early Gleemen, the Minstrels (church and social), Troubadours, the Tudor period, the great Elizabethanists, etc. Pp. xvi, 337, 25/—.

THE STORY OF MUSICAL FORM. By C. LUCAS. The General Principles of the Art of Composition and how they have been arrived at; explaining the development of the scale, of tonic and dominant, cadences, phrases and motives, counterpoint, canon and fugue, harmony, style, song form, variations, sonata form. Pp. xvi, 226, 25/—.

STRINGED INSTRUMENTS OF THE MIDDLE AGES. Their Evolution and Development. By HORTENSE PANUM. English edition, revised and edited by JEFFREY PULVER. A detailed and comprehensive history, with illustrations, of the evolution of the mediæval stringed musical instruments from their first appearance in the records of the earliest civilisations, through their gradual development in the Greek, Roman and Christian eras down to more recent times. 400 illustrations. 8vo, cloth, pp. ix, 511, 63/—.

TREATISE ON BYZANTINE MUSIC. By S. G. HATHERLEY.
208 Music Examples. 162 pages, 4to, cloth, 25/-.

There are upwards of 50 unabbreviated musical pieces, ancient and modern, from Greek, Russian, Turkish and Egyptian sources, given and fully analysed.

TRIBAL MUSIC AND DANCING IN THE SOUTHERN SUDAN, at Social and Ceremonial Gatherings. A descriptive account of the music, rhythm, etc., from personal observation. By Dr. A. N. TUCKER. 5 illustrations, 61 music examples illustrating the dances, songs and rhythm. 57 pages, demy 8vo, cloth, 10/6.

THE TROUBADOUR AS MUSICIAN, Past and Present. By C. A. HARRIS. Cloth, 5/-; paper, 2/6.

THE WORLD'S EARLIEST MUSIC. Traced to its Beginnings in Ancient Lands. By collected Evidences of Relics, Records, History and Musical Instruments, from Greece, Etruria, Egypt, China, through Assyria and Babylonia to the Primitive Home, the Land of Akkad and Sumer. By HERMANN SMITH. With sixty-five Illustrations, nearly 400 pages. Crown 8vo, cloth, 21/-.

OUT-OF-PRINT BOOKS.

Positive Microfiches can be supplied of the following books where the printed editions are out of print. They must be used in conjunction with a reader (usually found in large libraries).

HISTORY OF THE VIOLONCELLO, Viola da Gamba, etc., with Biographies of all the Most Eminent Players, 1915. By E. VAN DER STRAETEN, 50/-.

BOOKS ABOUT MUSICIANS AND THEIR WORKS

BRITISH MUSICAL BIOGRAPHY. A Dictionary of Musical Artists, Authors and Composers born in Britain and its Colonies. By J. D. BROWN and S. S. STRATTON. 8vo, cloth, 21/-.

Despite its age, this book is still of importance because it contains particulars of many musicians not listed elsewhere.

FROM MENDELSSOHN TO WAGNER. Being the Memoirs of J. W. Davison, forty years Music Critic of *The Times*, compiled by his son, HENRY DAVISON, from Memoranda and Documents. With 52 portraits of Musicians and Important Letters (previously unpublished) of Mendelssohn, Berlioz, Gounod, Jullien, Macfarren, Sterndale Bennett, etc. Index, 539 pages, 8vo, cloth, 42/-.

MUSIC AND MUSICIANS. Essays and Criticisms, by ROBERT SCHUMANN. Translated, Edited and Annotated by F. R. RITTER. Two volumes, crown 8vo, cloth, 35/- each.

Schumann's literary gifts and interests almost equalled his musical ones. From boyhood he was drawn to literary expression, and his writings on music belong to the best among the romantic literature of the 19th century. The same fire, poetry, directness of expression, the same inventiveness we love in his compositions, also animates his prose.

MUSICAL MEMORIES. By WILLIAM SPARK, *Mus.Doc. (late Organist of the Town Hall, Leeds)*. Third Edition. With sixteen Portraits. Thick crown 8vo, cloth, 10/-.

REEVES' DICTIONARY OF MUSICIANS. Biographical Accounts of about 2,500 Noteworthy Musicians of the Past and Present. Edited by EDMUNDSTOUNE DUNCAN and Others. Crown 8vo, cloth, 7/6, paper covers, 4/-.

SKETCHES OF ENGLISH GLEE COMPOSERS. Historical, Biographical and Critical. From about 1735-1866. By D. BAPTIE. Post 8vo, cloth, 10/-.

SOME MUSICAL RECOLLECTIONS OF FIFTY YEARS. By RICHARD HOFFMAN. With Memoir by MRS. HOFFMAN. Illustrated with many Portraits. Crown 8vo, cloth, 10/-.

An interesting book of reminiscences by a prominent Anglo-American pianist and composer (1831-1909). He studied under Pleyel, Moscheles, Rubinstein and Liszt, and became a concert pianist in New York, and also toured with Jenny Lind. Hoffman composed and published many pianoforte pieces of the brilliant kind in vogue at the time.

STUDIES IN RUSSIAN MUSIC. Critical Essays on the most important of Rimsky-Korsakov's operas, Borodin's "Prince Igor," Dargomizhsky's "Stone Guest," etc.; with chapters on Glinka, Mussorgsky, Balakirev and Tchaikovsky. By GERALD ABRAHAM. 92 music examples. 350 pages, demy 8vo, cloth, 25/-.

ON RUSSIAN MUSIC. Critical and Historical Studies of Glinka's Operas, Balakirev's Works, etc. With chapters dealing with Compositions by Borodin, Rimsky-Korsakov, Tchaikovsky, Mussorgsky, Glazunov, and various other Aspects of Russian Music. By GERALD ABRAHAM. With Frontispiece and 88 Music Examples. Demy 8vo, cloth, 21/-.

The above two books complement one another, and together form a valuable survey of Russian music of the period 1836 to 1910. The operas of Rimsky-Korsakov are studied fully, also Borodin's "Prince Igor", Glinka's operas and Balakirev's music. Gerald Abraham is Professor of Music at Liverpool University, and is the chief English authority on Russian music.

THE SYMPHONY WRITERS SINCE BEETHOVEN. Critical Essays on Schubert, Schumann, Götze, Brahms, Tchaikovsky, Brückner, Berlioz, Liszt, Strauss, Mahler, Mendelssohn, Saint-Saëns, etc. By FELIX WEINGARTNER. Translated by A. BLES. Twelve Portraits. *Second Impression.* With Chapter added by D. C. PARKER on Weingartner's Symphony No. 5. Crown 8vo, cloth, 16/-.

WITH THE GREAT COMPOSERS. A Series of Pen Pictures, exhibiting in the form of Interviews the Personal Characteristics as Artists of the World's great Tone Poets. By GERALD CUMBERLAND. Portraits. Cr. 8vo, cloth, 10/-.

Deals with Chopin, Haydn, Mendelssohn, Paganini, Beethoven, Handel, Rossini, Schubert, Liszt, Berlioz, Mozart, Wagner, Tchaikovsky, Cherubini, Wolf, Borodin, Schumann, Sullivan.

HOW TO PLAY BACH'S 48 PRELUDES AND FUGUES. A Guide Book for the use of Piano Students as an aid to the Unravelling and Interpretation of these Masterpieces, ensuring a more Intelligent Keyboard Rendering. By C. W. WILKINSON. Crown 8vo, cloth, 10/-.

OUTLINE ANALYSIS OF BACH'S FORTY-EIGHT FUGUES. By BROOK SAMPSON. 3/-.

BALFE, HIS LIFE AND WORK. By WM. ALEXANDER BARRETT. Over 300 pages. Crown 8vo, cloth, 21/-.

BEETHOVEN. By RICHARD WAGNER. With a Supplement from the Philosophical Works of Arthur Schopenhauer. Translated by EDWARD DANNREUTHER. Third Edition. Crown 8vo, cloth, 16/-.

BEETHOVEN AND HIS PIANO WORKS (Sonatas, Concertos, Variations, etc.). Descriptive and Analytic Aid to their Understanding and Rendering. By HERBERT WESTERBY. With list of Principal Editions and Bibliography. 3 illustrations, 45 music examples. Crown 8vo, cloth, 10/-.

BEETHOVEN'S PIANOFORTE SONATAS Explained for the Lovers of the Musical Art. By ERNST VON ELTERLEIN. Translated by E. HILL, with Preface by ERNST PAUER. Revised Edition (the Seventh issue). With Portrait, and View of Beethoven's House. Crown 8vo, cloth, 10/-.

NOTES ON THE INTERPRETATION OF 24 FAMOUS PIANO SONATAS BY BEETHOVEN. By J. ALFRED JOHNSTONE. Portrait, crown 8vo, cloth, 12/6.

BEETHOVEN'S PIANO SONATAS. A Descriptive Commentary on the Sonatas in the light of Schnabel's Interpretations; giving an æsthetic Appreciation of each Sonata, with an Outline of the Development of the Sonata Form in Beethoven's hands. With a Biographical Sketch of Schnabel and an account of his activity as an executant, composer and teacher. By RUDOLF KASTNER. Translated by GERALD ABRAHAM. 55 pages, post 8vo, paper, 3/6.

A CRITICAL STUDY OF BEETHOVEN'S NINE SYMPHONIES, with a Few Words on His Trios and Sonatas, a Criticism of "Fidelio" and an Introductory Essay on Music. By HECTOR BERLIOZ. Translated from the French by EDWIN EVANS. Portrait. Crown 8vo, cloth, 21/-.

BEETHOVEN'S NINE SYMPHONIES Fully Described and Analysed. A complete Account of Thematic Material and auxiliary Motives, an Analytical Chart of each Movement, full Technical Descriptions of Developments, Particulars of Formal and Rhythmic Features, Epitomical Tables, etc. Illustrated by 637 Musical Examples. By EDWIN EVANS. Cloth, Vol. I (Nos. 1 to 5), 21/-. Vol. II (Nos. 6 to 9), out of print.

BEETHOVEN'S SYMPHONIES in their Ideal Significance, Explained by ERNST VON ELTERLEIN. Translated by FRANCIS WEBER. With an Account of the Facts Relating to Beethoven's Tenth Symphony. By L. NOHL. Second Edition. Crown 8vo, cloth, 10/-.

BEETHOVEN'S SYMPHONIES Critically Discussed by ALEXANDER TEETGEN. With Preface by JOHN BROADHOUSE. Second Edition. Post 8vo, cloth, 6/6.

THE CRITICAL WRITINGS OF HECTOR BERLIOZ

A CRITICAL STUDY OF BEETHOVEN'S NINE SYMPHONIES, with a few Words on his Trios and Sonatas, and a Criticism of Fidelio. Portrait. Crown 8vo, cloth, 21/-.

GLUCK AND HIS OPERAS, with an Account of their Relation to Musical Art. Portrait. Crown 8vo, cloth, 18/-.

MOZART, WEBER AND WAGNER, with various other Essays on Musical Subjects. Crown 8vo, cloth, 21/-.

The above three books form a full and readable translation by Edwin Evans of the justly celebrated critical writings of Hector Berlioz issued under the title of "A Travers Chant."

BORODIN THE COMPOSER AND HIS MUSIC. A Descriptive and Critical Analysis of his Works and a Study of his Value as an Art Force. With many references to the Russian Kouchka Circle of Five—Balakirev, Moussorgsky, César Cui, Rimsky-Korsakov, and Borodin. By GERALD ABRAHAM. With music examples and 5 Portraits. Crown 8vo, cloth, 21/-.

LIFE OF JOHANNES BRAHMS. By FLORENCE MAY. Second Edition, Revised. Two Volumes, demy 8vo, cloth, 42/-.

This work still remains the most comprehensive single work on the composer published. It is based on material gathered at first hand during the course of several visits to the Continent, and its value as a personal document is enhanced by the author's own recollections and impressions of Brahms, which were the result of personal contact with and actual study under the great master.

HISTORICAL, DESCRIPTIVE AND ANALYTICAL ACCOUNT OF THE ENTIRE WORKS OF BRAHMS. By EDWIN EVANS. The Works are treated in the order of their Opus Numbers, and every Composition is dealt with in detail. Complete in 4 volumes with altogether 1,500 pages and over 1,000 Music Examples and Tables, as follows:

CHAMBER AND ORCHESTRAL WORKS OF BRAHMS. First Series to Op. 67. By EDWIN EVANS. 35/-.

CHAMBER AND ORCHESTRAL WORKS OF BRAHMS. Second Series, Op. 68 to the End. By EDWIN EVANS. 35/-.

PIANO AND ORGAN WORKS OF BRAHMS. By EDWIN EVANS. 35/-.

VOCAL WORKS OF BRAHMS. By EDWIN EVANS. 42/-.

LIFE OF CHERUBINI. By F. J. CROWEST. (Great Musicians Series.) Crown 8vo, cloth, 6/-.

CHERUBINI. Memorials illustrative of his life. By E. BELLASIS. Crown 8vo

CHOPIN'S GREATER WORKS (Preludes, Ballads, Nocturnes, Polonaises, Mazurkas). How they should be Understood. By J. KLECZYNSKI. Including Chopin's Notes for a "Method of Methods." Translated by N. JANOTHA. Second Edition. With music examples. Crown 8vo, cloth, 8/6.

HOW TO PLAY CHOPIN. The Works of Chopin, their Proper Interpretation. By J. KLECZYNSKI. Translated by A. WHITTINGHAM. Sixth Edition. Music Illustrations. Crown 8vo, cloth, 7/6.

Contains the cream of Chopin's instructions to his own pupils. To admirers of Chopin and players of his music we should say this book is indispensable.

CHOPIN AS REVEALED BY EXTRACTS FROM HIS DIARY. By COUNT TARNOWSKI. Translated from the Polish by N. JANOTHA. With eight Portraits. Crown 8vo, paper covers, 5/-.

In the above notes Chopin alludes to many of his compositions as well as relating the conditions under which they were written.

FREDERIC CHOPIN, Critical and Appreciative Essay. By J. W. DAVISON. 8vo, 3/6.

CHOPIN THE COMPOSER AND HIS MUSIC. An Analytic Critique of Famous Traditions and Interpretations, as exhibited in the Playing of Great Pianists, Past and Present. By JOHN F. PORTE. With portrait. 193 pages, crown 8vo, cloth, 10/6.

HANDBOOK TO CHOPIN'S WORKS. A Detailed Account of all the Compositions of Chopin. Short Analyses for Piano Student and Critical Quotations from Writings of Well-known Musical Authors. Chronological List of Works, etc. By G. C. A. JONSON. Second Edition. Crown 8vo, cloth, 18/-.

"Here in one compact volume is all that is necessary to know about Chopin and his works except by the leisured enthusiast."

HANDEL'S MESSIAH. The Oratorio and its History. A Handbook of Hints and Aids to its Public Performance, with useful Notes on each Movement, as well as Numerous References and much Original Information. By J. ALLANSON BENSON. Boards, 6/6; paper, 4/-.

LISZT, COMPOSER, AND HIS PIANO WORKS. Descriptive Guide and Critical Analysis, written in a popular and concise style. By HERBERT WESTERBY, *Mus.Bac., Lon., etc.* 5 illustrations, 24 music examples. 336 pp., crown 8vo, cloth, 18/-.

ANALYSIS OF MENDELSSOHN'S ORGAN WORKS. A Study of their Structural Features. By JOSEPH W. G. HATHAWAY, *Mus.B. Oxon.* 127 Music Examples. Portrait and Facsimiles. Crown 8vo, cloth, 12/6.

HOW TO INTERPRET MENDELSSOHN'S "SONGS WITHOUT WORDS" (the celebrated "Lieder ohne Worte"). A Readable and Useful Guide for All. Gives the Piano Students helpful insight into the first Principles of Form in Music. By CHARLES W. WILKINSON. With portrait and facsimile of MS. Crown 8vo, cloth, 6/-; paper, 3/6.

MOZART: a Commemorative Address read before the Positivist Society. By V. LUSHINGTON. 8vo, 2/-.
Mozart and Religion.

MOZART AND THE SONATA FORM: A Companion Book to any Edition of Mozart's Piano Sonatas, including an Analysis of the Form of each Movement, with Notes upon Treatment and Tonality, by J. RAYMOND TOBIN, *Mus.B.* Crown 8vo, cloth, 15/-.

THE SONATA: Its Form and Meaning, as Exemplified in the Piano Sonatas by Mozart. A Descriptive Analysis, with Musical Examples. By F. HELENA MARKS. 8vo, cloth, 16/-.

QUESTIONS ON MOZART'S SONATAS. By F. HELENA MARKS. Aid and Companion to the Study of the Author's work, "The Sonata: Its Form and Meaning as Exemplified in the Piano Sonatas by Mozart." Paper covers, 2/6.

PURCELL. By WILLIAM H. CUMMINGS, *Mus.Doc.* (Great Musicians Series).

RACHMANINOFF. An Exhilarating Biographical Study of this Genius of the Keyboard. By WATSON LYLE. Preface by LEFF POUISHNOFF. Two Portraits and List of Works. Crown 8vo, cloth, 18/-.

FRANZ SCHUBERT, Man and Composer. A Vivid Story of a Charming Personality. By C. WHITAKER-WILSON. With Original Translations into English of eight Well-known Schubert Songs, together with the Music for the Voice. Portraits and Illustrations of Schubert and his Friends. Crown 8vo, cloth, 15/-.

HENRY SMART'S ORGAN COMPOSITIONS ANALYSED. By J. BROADHOUSE. Crown 8vo, cloth, 5/-.

WAGNER'S TEACHINGS BY ANALOGY. His Views on Absolute Music and of the Relations of Articulate and Tonal Speech, with Special Reference to "Opera and Drama." By EDWIN EVANS. Crown 8vo, cloth, 6/-; paper, 3/6.

WAGNER'S *Ring des Nibelungen*. The Story of Wagner's "Ring" for English Readers. By N. KILBURN, *Mus.Bac.*, *Cantab.* Crown 8vo, paper, 2/-.

OPERA AND DRAMA. By RICHARD WAGNER. Translated into English. Opera and the Essence of Music, The Stage-Play and Dramatical Poetic Art in the Abstract, Poetry and Music in the Drama of the Future. 45/-.

HOW TO UNDERSTAND WAGNER'S "RING OF THE NIBELUNG." Being the Story and a Descriptive Analysis of the "Rheingold," the "Valkyr," "Siegfried" and the "Dusk of the Gods." With Musical Examples of the Leading Motives of Each Drama. By GUSTAVE KOBBE. Together with a Sketch of Wagner's Life. By N. KILBURN, *Mus.Bac. Cantab.* Seventh Edition. Crown 8vo, cloth, 12/6.

Description and analysis go hand in hand with the narration of the story. Musical examples are given as aids to the identification of the leading motives and an index makes it easy for any reader to turn up any particular motive instantly.

ORCHESTRAL

THE CONDUCTOR, THE THEORY OF HIS ART. By HECTOR BERLIOZ. Translated by J. BROADHOUSE. With 41 Diagrams and Examples. Crown 8vo, cloth, 8/6; paper covers, 5/-.

HANDBOOK ON THE TECHNIQUE OF CONDUCTING. By SIR ADRIAN BOULT. Seventh Edition, revised. 5/-.

INSTRUMENTS AND ART OF THE ORCHESTRA. An Introductory Study. With Table showing Range of each Instrument. By P. W. DE COURCY-SMALE, *Mus.Bac.* 8vo, boards, 6/-.

METHOD OF INSTRUMENTATION. How to Write for the Orchestra and Arrange an Orchestral or Band Score. Illustrated with Music Examples and various large folding Charts and Index. By EDWIN EVANS. Demy 8vo, cloth, two volumes. Vol. I. How to Write for Strings, Arrangement of Scoring and Preparation of Parts. With Charts. 10/-. Vol. II. How to Write for Wood, Brass and Drums, and Arrange a Band Score. With large folding Charts. 10/-.

NOTES ON CONDUCTORS AND CONDUCTING. By T. R. CROGER, *F.R.G.S., F.Z.S.*, also the Organising and Conducting of Amateur Orchestras, with three full-page Illustrations of the various "Beats" and Plan of the Orchestra. Revised and Enlarged. Crown 8vo, boards, 6/-.

ON CONDUCTING. By RICHARD WAGNER. Translated by EDWARD DANNREUTHER. A Treatise on Style in the Execution of Classical Music. Fourth Edition. Crown 8vo, cloth, 12/-.

ORCHESTRAL AND BAND INSTRUMENTS. A Short Account of the Instruments used in the Orchestra, and in Brass and Military Bands. By G. F. BROADHEAD, *Mus.B. Dunelm, L.Mus.T.C.L.* With 24 Illustrative Music Examples. Post 8vo, cloth, 5/-.

ORCHESTRAL WIND INSTRUMENTS, Ancient and Modern Being an Account of the Origin and Evolution of Wind Instruments from the Earliest Times. By U. DAUBENY, 11 plates illustrating 61 Instruments or Parts. 8vo, cloth, 25/-.

PRACTICAL GUIDE FOR THE CONDUCTOR and Useful Notes for the Orchestra. By F. W. DE MASSI-HARDMAN. With Music Examples and Diagrams. 3/-.

ORGAN

ART OF ORGAN ACCOMPANIMENT IN THE CHURCH SERVICES. What to Do and what to Avoid: being a Guide to the Organist in the effective rendering of the Music. By WALTER L. TWINNING, *F.R.C.O.* Boards, 3/6.

THE EARLY ENGLISH ORGAN BUILDERS and their Works, from the Fifteenth Century to the Period of the Great Rebellion By DR. E. F. RIMBAULT. Post 8vo, boards, 12/-.

THE INFLUENCE OF THE ORGAN IN HISTORY. By DUDLEY BUCK. Crown 8vo, boards, 4/-; paper covers, 2/-.

INTERNATIONAL REPERTOIRE GUIDE (Historical, Educational and Descriptive) to Foreign, British and American Works. By HERBERT WESTERBY. 4to, cloth, 21/-.

Describes the best Organ Music of foreign countries as well as of Britain and America.

A large and beautifully presented quarto work, fully illustrated by thirty-six plates on fine art paper, comprising seven English and sixteen foreign organs, thirty-one portraits, and illustrations of the houses of Bach and Handel.

LECTURE ON THE PEDAL ORGAN. Its History, Design and Control. By THOMAS CASSON. With folding Diagram. 8vo cloth, 6/-.

MODERN ORGAN BUILDING. By WALTER & THOMAS LEWIS (Organ Builders). Practical Explanation and Description of Organ Construction with especial regard to Pneumatic Action and Chapters on Tuning, Voicing, etc. Third Edition, Revised. 116 Illustrations, including 76 Drawn to Scale and Reproduced from actual Working Drawings. 4to, cloth, 35/-.

MODERN ORGAN TUNING, The How and Why, Clearly Explaining the Nature of the Organ Pipe and the System of Equal Temperament, together with an Historic Record of the Evolution of the Diatonic Scale from the Greek Tetrachord. By HERMANN SMITH. Crown 8vo, cloth, 10/6.

NEW ORGAN PRINCIPLES AND THEIR INTERPRETATION. A Guide to and Suggestions on Phrasing and Registration with a view to improved Organ Playing. By TERENCE WHITE. With 54 music examples. Demy 8vo, paper covers, 4/-.

THE ORGAN AS VIEWED FROM WITHIN. A Practical Handbook on the Mechanism of the Organ. By JOHN BROADHOUSE. With over fifty Illustrations. Crown 8vo, cloth, 16/-.

THE ORGAN FIFTY YEARS HENCE. A Study of its Development in the Light of its Past History and Present Tendencies. By FRANCIS BURGESS, *F.S.A., Scot.*, 1908. Demy 8vo, 3/6.

ORGAN OF THE ANCIENTS FROM EASTERN SOURCES (Hebrew, Syriac and Arabic). By HENRY GEORGE FARMER, *M.A., Ph.D., Carnegie Research Fellow*. Foreword by CANON F. W. GALPIN. With numerous Illustrations. 8vo, cloth, 35/-.

THE ORGAN, WRITINGS AND OTHER UTTERANCES ON ITS STRUCTURE, HISTORY, PROCURAL, CAPABILITIES, ETC. By F. W. WARMAN. Four Parts (A to Nou, the rest unprinted), royal 8vo, paper covers, 15/-.

The parts advertised above are all that have been published, as the untimely death of Mr. Warman prevented the completion of the work. The book is a mine of information for those keen on organ subjects. The author devoted the best part of his life to compiling the work and collecting material for his subject.

REFORM IN ORGAN BUILDING. By THOMAS CASSON. Demy 8vo, 2/6.

SOME CONTINENTAL ORGANS and their Makers. With Specifications of many of the fine Examples in Germany and Switzerland. By JAMES I. WEDGWOOD. Post 8vo, cloth, 8/6.

TECHNICS OF ORGAN TEACHING. A Handbook which treats of Special Points in Organ Teaching Examinations, together with Test Questions. By R. A. JEVONS. Boards, 3/6.

TECHNICS OF THE ORGAN. An Illuminative Treatise on many Points and Difficulties connected therewith. Special Treatment of Rhythm, Minimisation of the Use of Accessories, Extemporisation, Expressive Regulation of Organ Tone and Accompaniment. By EDWIN EVANS, *F.R.C.O.* With over 100 Music Examples. 4to, cloth, 12/6.

PIANO

THE APPROACH TO LISZT. A Course of Modern Tonal-Technique for the Piano, in the form of Graded Studies from the Moderately Difficult to the Master Stage. By HERBERT WESTERBY, *Mus.Bac. Lond., F.R.C.O., etc.* Folio, 5/6.

Preliminary Studies in Touch and Phrasing in all Keys. Based on the Scales and Broken Chords.

Intermediate Studies in Sequential, Wrist and Preparatory Arpeggio Work in the Black and White Key Positions.

Advanced Sequential Studies on the Black Keys, with Sixteen Excerpts from Liszt's Piano Works. The Master Works: Fifty-eight Excerpts from Liszt.

THE ART OF TUNING THE PIANOFORTE. A New Comprehensive Treatise to enable the Musician to Tune his Piano upon the System founded on the Theory of Equal Temperament. By HERMANN SMITH. New Edition, Revised. Crown 8vo, boards, 8/6.

THE ARTIST AT THE PIANO. Essays on the Art of Musical Interpretation. By GEORGE WOODHOUSE. 8vo, cloth, 5/6.

The celebrated pianist, Paderewski, after reading the manuscript of this stimulating volume, wrote: "The booklet is quite a remarkable work and a really valuable contribution to the philosophy of pianistic art."

THE BYRD ORGAN BOOK, for Piano or Organ. A Collection of 21 Pieces (Pavans, Galliards, etc.), by William Byrd, 1543-1623, edited from the Virginal MSS., and now first published in Modern Notation. By M. H. GLYN. 7/6.

DELIVERY IN THE ART OF PIANOFORTE PLAYING, On Rhythm, Measure, Phrasing, Tempo. By C. A. EHRENFECHTER. Crown 8vo, cloth, 6/-.

THE DEPPE FINGER EXERCISES for Rapidly Developing an Artistic Touch in Pianoforte Playing, Carefully Arranged, Classified and Explained by AMY FAY (Pupil of Tausig, Kullak, Liszt and Deppe). Folio, English or Continental Fingering, 2/-.

EXTEMPORISING AT THE PIANO MADE EASY. A Manual for Beginners in Musical Composition. Hints and Aids for the "From Brain to Keyboard" Composer. By REV. E. H. MELLING, *F.R.C.O.* 8vo, 2/-.

HOW TO ACCOMPANY AT THE PIANO. By EDWIN EVANS. (Plain Accompaniment, Figured Accompaniment and Practical Harmony for Accompanists.) 172 Music Examples. Crown 8vo, cloth, 7/6.

HOW TO PLAY 110 FAVOURITE PIANO SOLOS. Being the 4 Series complete in 1 vol. of "Well-Known Piano Solos: How to Play them with Understanding, Expression and Effect." By CHARLES W. WILKINSON. Crown 8vo, cloth, 12/6.

HOW TO STUDY THE PIANOFORTE WORKS OF THE GREAT COMPOSERS. By HERBERT WESTERBY, *Mus.Bac.* Handel, Bach, Haydn, Scarlatti, Mozart, Clementi, C. P. E. Bach, Beethoven. With 123 Musical Examples. Crown 8vo, cloth, 12/6.

The following issued singly, paper covers:

HANDEL, 1/-; D. SCARLATTI, 1/-; J. S. BACH, 1/6; C. P. E. BACH AND HAYDN, 1/-; CLEMENTI, 1/-; MOZART, 1/6.

INDIVIDUALITY IN PIANO TOUCH. By ALGERNON H. LINDO and J. ALFRED JOHNSTONE. Crown 8vo, 2/6.

INTRODUCTION TO RUSSIAN PIANO MUSIC. By HERBERT WESTERBY, *Mus.Bac.Lond., F.R.C.O., L.Mus.T.C.L.*, 1/-.

NATURAL TECHNICS IN PIANO MASTERY. A Complete and authoritative Manual, covering every Phase of Piano Playing and Study—tracing in simple Steps for the Student's Guidance the aesthetic Steps as well as the technical Problems leading from Beginning Stages to Concert Artistry. By JACOB EISENBERG. 55 illustrations. Crown 8vo, cloth, 12/6.

PIANOFORTE TEACHER'S GUIDE. By L. PLAIDY. Translated by F. R. RITTER. Crown 8vo, boards, 3/-; paper, 2/-.

REEVES' VAMPING TUTOR. Art of Extempore Accompaniment, or Playing by Ear on the Pianoforte, Rapidly Enabling anyone having an Ear for Music (with or without any Knowledge of Musical Notation) to Accompany with Equal Facility in any Key. Practical Examples. By FRANCIS TAYLOR. Folio, 2/-.

THE STUDENT'S GUIDE TO THE ART OF TEACHING THE PIANOFORTE. By CYRIL R. H. HORROCKS, *L.R.A.M., L.T.C.L., A.R.C.M.* With an Extensive and Carefully Graded List of Studies and Course of the Great Masters. Numerous Musical Examples. Second edition, Revised. Crown 8vo, cloth, 10/-.

A SYSTEM OF STUDY OF SCALES AND CHORDS. Being Chapters on the Elements of Pianoforte Technique. By B. VINE WESTBROOK, *F.R.C.O.* Numerous Examples. Revised edition. 8vo, 3/-.

TECHNICAL STUDY IN THE ART OF PIANOFORTE PLAYING (Deppe's Principles). By C. A. EHRENFECHESTER. With numerous music examples. Fourth Edition. Crown 8vo, cloth, 6/-.

CONTENTS: Position—Arm—Wrist—Fingers; Touch (Tone Production); Legato; Equality of Tone; Tension and Contraction; Five Finger Exercises; Skips; The Scale; Arpeggio Chords; Firm Chords; High Raising of the Arm; Melody and its Accompaniment; Connection of Firm Chords; The Tremolo; The Shake (Trill); The Pedal; Fingering.

TOUCH, PHRASING AND INTERPRETATION. By J. ALFRED JOHNSTONE. Crown 8vo, cloth, 7/6.

TECHNICAL AND THEORETICAL

THE ART OF MODULATING. A Series of Papers on Modulating at the Pianoforte. By HENRY C. BANISTER. With 62 Music Examples. Crown 8vo, cloth, 6/-; paper covers, 3/6.

THE ART OF MODULATION. A Handbook showing at a Glance the Modulations from one Key to any other in the Octave, consisting of 1,008 Modulations. For the Use of Organists and Musical Directors. Edited by CARL ZOELLER. 4to, paper covers, 5/-.

COMPEND OF MUSICAL KNOWLEDGE. By PERCY BAKER, *F.R.C.O., L.Mus.T.C.L.* Being a Guide with Notes, Hints and Articles on the Study of Examination Questions. Crown 8vo, cloth, 6/-; paper, 3/6.

ELEMENTARY MUSIC. A Book for Beginners. By DR. WESTBROOK. With Questions and Vocal Exercises. Crown 8vo, cloth, 4/-; paper, 2/-.

ESSENTIALS IN MUSIC STUDY FOR EXAMINATIONS. A Helpful Guide both for the General Student and Candidates for Junior and Intermediate Examinations. By REV. E. H. MELLING, *F.R.C.O.* Cloth, 5/-; paper covers, 2/6.

EXAMINATION CANDIDATE'S GUIDE to Scale and Arpeggio Piano Playing (with Tests). All that is required for the Various Exams. By WILSON MANHIRE, *L.R.A.M.* 3/-.

EXAMINATION TEST QUESTIONS. Containing spaces for the Pupils' Written Answers. By WALTER L. TWINNING, *F.R.C.O.* No. 1, Musical Notation and Time; No. 2, Formation of Scales; No. 3, Ornaments; No. 4, Intervals, 9d. each.

EXERCISES IN FIGURED BASS AND MELODY HARMONIZATION. By JAMES LYON, *Mus.Doc.* 4to, 3/6.

EXAMPLES OF FOUR-PART WRITING FROM FIGURED BASSES AND GIVEN MELODIES. By JAMES LYON, *Mus.Doc.* 4to, 5/6.

These exercises are printed in open score so as to be of use in score reading tests. This volume forms a key to "Exercises in Figured Bass" by the same author (see above).

EXERCISES ON GENERAL ELEMENTARY MUSIC. A Book for Beginners. By K. PAIGE. Part I, 1/6; Part II, 2/-.

GUIDE FOR THE YOUNG COMPOSER. Hints on the Art of Composition, with Examples of Easy Application. By REV. E. H. MELLING, *F.R.C.O.* Cloth, 5/-; paper covers, 2/6.

HANDBOOK OF MUSICAL FORM. For Instrumental Players and Vocalists. By E. VAN DER STRAETEN. With Musical Examples, 205 pages. Crown 8vo, cloth, 6/6; paper, 4/-.

THE HARMONISING OF MELODIES. A Textbook for Students and Beginners. By H. C. BANISTER. Third Edition, with numerous Music Examples. Crown 8vo, limp cloth, 5/-.

HARMONY, EASILY AND PROGRESSIVELY ARRANGED. Presenting in a Simple Manner the Elementary Ideas as well as the Introduction to the Study of Harmony. With about 300 Music Examples and Exercises. By PAUL COLBERG. Crown 8vo, cloth 7/6; paper covers, 3/6.

HOW TO COMPOSE WITHIN THE LYRIC FORM. By EDWIN EVANS, *F.R.C.O.* Described for the General Reader, Practically Exemplified for the Musician and Reduced to Precept for the Student. With 60 Music Examples. Crown 8vo, cloth, 6/-.

HOW TO HARMONIZE MELODIES. With Hints on Writing for Strings and Pianoforte Accompaniments. By J. HENRY BRIDGER, *Mus.Bac.* With Music Examples. Crown 8vo, cloth, 6/-.

HOW TO MEMORISE MUSIC. By C. F. KENYON. With numerous Music Examples. Crown 8vo, cloth, 6/-.

HOW TO PLAY FROM SCORE. Treatise on Accompaniment from Score on the Organ or Piano. By F. FETIS. Translated by A. WHITTINGHAM. With forty pages of Examples. Crown 8vo, cloth, 7/6.

This popular and useful book might have been entitled "The Art of Making Arrangements for the Organ or Pianoforte from Full Orchestral and Other Scores." It contains all that is necessary to know upon this subject.

THE MODAL ACCOMPANIMENT OF PLAIN CHANT. A Practical Treatise. By EDWIN EVANS, Senior, *F.R.C.O.* Part I, Theoretical; Part II, Practical School of Plain Chant Accompaniment, consisting of 240 Exercises, with an Appendix of Notes. Crown 8vo, cloth, 12/-.

MODERN CHORDS EXPLAINED. (The Tonal Scale in Harmony.) By ARTHUR G. POTTER. Music Examples from Debussy, Strauss and Bantock. 8vo, cloth, 4/-; paper covers, 2/-.

MUSICAL ACOUSTICS. (Student's Helmholtz), or the Phenomena of Sound as Connected with Music. By JOHN BROADHOUSE. With more than 100 Illustrations. Fifth Impression. Crown 8vo, cloth, 21/—.

MUSICAL ANALYSIS. A Handbook for Students. By H. C. BANISTER. With Music Examples. Crown 8vo, limp cloth, 5/—; paper covers, 2/6.

MUSICAL EXPRESSIONS, PHRASES AND SENTENCES, with their Corresponding Equivalents in French, German and Italian. By F. BERGER. 8vo, cloth, 5/6.

MUSICAL PRONOUNCING DICTIONARY. By DR. DUDLEY BUCK. Eighth Edition, with the Concise Explanation and Pronunciation of each Term. Edited and Revised by A. WHITTINGHAM. Crown 8vo, 1/6.

PRIMARY COURSE IN THE RUDIMENTS OF MUSIC, With Hints on Answering Questions (Written Work) for All Examinations in the Primary, Elementary and Preparatory Grades. By WILSON MANHIRE, *L.R.A.M.*, etc. 2/—.

600 QUESTIONS AND 600 EXERCISES IN ELEMENTARY MUSICAL THEORY. By W. H. PALMER. Crown 8vo, 3/—.

Intended as a help to the private student and to the candidate preparing for the several musical examinations.

THE RUDIMENTS OF GREGORIAN MUSIC. By FRANCIS BURGESS, *F.S.A., Scot.* Crown 8vo, limp cloth, 2/6; paper, 1/6.

RUDIMENTS OF MUSIC, Set forth in Graded QUESTIONS with ANSWERS, for Use of Candidates preparing for the Examinations of *R.A.M.*, *R.C.M.* and *T.C.L.* By B. HOWARTH, *L.R.A.M.* and *A.R.C.M.* Crown 8vo, 2/—.

The Answers are always on the right hand page and can be covered over if desired, the Questions being on the corresponding left hand pages.

SCHUMANN'S RULES AND MAXIMS FOR YOUNG MUSICIANS. Sewed, 6d.

STEPS IN HARMONY. With Copious Explanatory Examples and Graded Test Exercises. A Handbook for Students. By DR. CHURCHILL SIBLEY. With Music Examples throughout. Crown 8vo, boards, 6/—.

THE STUDENT'S BOOK OF CHORDS. With an Explanation of their Inversions and Resolutions. By PASCAL NEEDHAM. Crown 8vo, 1/6.

STUDIES IN HISTORICAL FACTS AND MUSICAL FORM.

Being a Guide and Note Book for a more Systematic Preparation of the General Knowledge Papers now set at the Universities and Colleges of Music. By PERCY BAKER. Crown 8vo, 3/

STUDIES IN MODULATION for Practical and Theoretical Purposes. By PERCY BAKER, *F.R.C.O.*, etc. 3/—.**102 TEST QUESTIONS ON THE GENERAL RUDIMENTS OF MUSIC.** In Groups of Six each Lesson, for Written or Oral Use. By WILSON MANHIRE, *L.R.A.M.* 6d.**THEORY OF MUSIC FOR YOUNG MUSICIANS.** With Answers given to all the Questions, and a Dictionary of necessary Musical Terms. By MARY SHARP. 1/6.**TRANSPOSITION AT SIGHT.** For Students of the Organ and Pianoforte. By H. E. NICHOL. Fourth Edition, with numerous Musical Exercises. Crown 8vo, 2/—.

The practice of transposing upon the lines here laid down develops the "mental ear," quickens the musical perception and gives ease in sight reading; as it is evident that, if the student can *transpose* at sight, he will not have much difficulty in merely *playing* at sight. Free use is made of the tonic sol-fa as well as the standard notation in many musical examples.

VIOLIN AND STRINGED INSTRUMENTS

ADVICE TO VIOLIN STUDENTS. Containing Information of the Utmost Value to every Violinist. By WALLACE RITCHIE. Crown 8vo, cloth, 7/6; paper, 5/-.

ART OF HOLDING THE VIOLIN AND BOW AS EXEMPLIFIED BY OLE BULL. His Pose and Method proved to be based on true Anatomical Principles. By A. B. CROSBY, *M.D., Professor of Anatomy.* Portrait, Diagrams and Illustrations. 8vo, cloth, 6/-.

ART OF VIOLONCELLO PLAYING. Tutor in Three Books. By E. VAN DER STRAETEN. Text in English and French. 4to. Book I, 3/6; Book II, 4/-; Book III, unpublished.

BIOGRAPHICAL DICTIONARY OF FIDDLERS. Including Performers on the Violoncello and Double Bass. By A. MASON CLARKE. 9 Portraits. Post 8vo, cloth, 25/-.

BOW INSTRUMENTS, their Form and Construction. Practical and Detailed Investigation and Experiments regarding Vibration, Sound Results, and Construction. By J. W. GILTAY. Numerous Diagrams. 8vo, cloth, 16/-.

CHATS WITH VIOLINISTS. By WALLACE RITCHIE. Crown 8vo, cloth, 10/6.

GERMAN VIOLIN MAKERS. By FRIDOLIN HAMMA. A Critical Dictionary of German Violin Makers with a Series of Plates Illustrating Characteristic and Fine Examples of their Work. Translated by Walter Stewart. 64 pages of text and 80 plates in half-tone, 12 × 10 inches, cloth, 105/-.

This book is written by one of the most prominent experts in Europe, this status assuring the importance of his contribution to violin connoisseurship.

About 80 fine German instruments are represented in the plates of this book, the majority by two views, whilst many are extra-illustrated by separate scroll pictures. Good, representative examples of the German masters were selected for the purpose of providing the most informative illustrations, and a short descriptive general treatment accompanies each maker's name in the text. The arrangement of the text is on an alphabetical plan.

Fridolin Hamma's book is one of the most important contributions of our time to violin literature, a work which no connoisseur or maker should miss.

THE HISTORY OF THE VIOLIN and other Instruments Played on with the Bow from the Remotest Times to the Present. Also an Account of the Principal Makers. Coloured Frontispiece and numerous Illustrations and Figures. By W. SANDYS, F.S.A., and S. A. FORSTER. Demy 8vo, cloth, 35/-.

This well-known book, first published in 1864, is especially valuable in connection with the instrument makers of the English school, and is the chief literary source of information concerning our old native craftsmen. It is good to bear in mind that as Simon Forster was a skilled and experienced instrument worker, the technical notes to be discovered in the pages of this book in which he collaborated are worthy of attention.

HOW TO MAKE A VIOLIN. By J. BROADHOUSE. Revised Edition. Folding Plates and many Diagrams, Figures, etc. Crown 8vo, cloth, 10/6.

CONTENTS: Introduction—The Parts of the Violin—On the Selection of Wood—The Tools required—The Models—The Mould—The Side-pieces and Side Linings—The Back—Of the Belly—The Thickness of the Back and Belly—The Bass Bar—The Purfling—The Neck—The Finger-board—The Nut and String Guard—Varnishing and Polishing—Varnishes and Colouring Matter—The Varnish—A Mathematical Method of Constructing the Outline—The Remaining Accessories of the Violin.

HOW TO PLAY THE FIDDLE. For Beginners on the Violin. By H. W. and G. GRESSWELL. Eighth Edition. Crown 8vo, 2 parts, paper covers, 1/6 each.

HOW TO REPAIR VIOLINS and other Musical Instruments. By ALFRED F. COMMON. With Diagrams. Crown 8vo, cloth, 8/6.

AN IMPORTANT LESSON TO PERFORMERS ON THE VIOLIN. By the Celebrated TARTINI. Portrait. Translated by DR. BURNEY, issued originally in 1779, together with the original Italian. 8vo, boards, 6/-.

INFORMATION FOR PLAYERS, Owners, Dealers and Makers of Bow Instruments, also for String Manufacturers. Taken from Personal Experiences, Studies and Observations. By WILLIAM HEPWORTH. Crown 8vo, cloth, 8/6.

MASTERPIECES OF THE ITALIAN VIOLIN MAKERS. By FRIDOLIN HAMMA. With 450 plates illustrating 200 fine Italian violins, 11 x 9 inches, cloth, to be published shortly, £17.

A MUSICAL ZOO. Twenty-four Illustrations displaying the Ornamental Application of Animal Forms to Musical Instruments (Violins, Viol da Gambas, Guitars, Pochette, Serpent, etc.). Drawn from the Carved Examples by HENRY SAINT-GEORGE. Cloth, 6/-; paper, 3/6.

NOTABLE VIOLIN SOLOS: How to Play Them. Three Series (consisting of 44 descriptive Articles in all). By E. VAN DER STRAETEN. 2/6 each series. Also complete in boards, with Portraits, 15/-.

NOTICE OF ANTHONY STRADIVARI. With a Theoretical Analysis of the Bow and Remarks on Tourte. By F. J. FETIS. Demy 8vo, cloth, 21/-.

First published in 1864, this book is of particular value because the facts and ideas contained in it were given to the author by the great violin maker Vuillaume.

OLD VIOLINS AND VIOLIN LORE, Famous Makers of Cremona and Brescia, and of England, France and Germany (with Biographical Dictionary), Famous Players, and Chapters on Varnish, Strings and Bows, with 13 full-page plates. By H. R. HAWES. Demy 8vo, cloth, 25/-.

A delightful informal account of famous makers, players and collectors. In matters pertaining to old violins, the author is known as a specialist and, moreover, one who writes in a pleasant flowing style, which cannot be said of all specialists. He discourses about Italian, French and English violins, about varnish, strings, bows, violin dealers, collectors and amateurs. There are some fine plates, a dictionary of violin makers and a bibliography. This book is one for reading, and also for reference, and in its lighter pages for recreation.

PLAYING AT SIGHT FOR VIOLINISTS and Others in an Orchestra. Valuable Hints and Aids for its Mastery. By SYDNEY TWINN. Post 8vo, 3/-.

70 PREPARATORY VIOLIN EXERCISES for Beginners in the First Position, carefully Graduated, Supplementary to the First Instruction Book. By WILSON MANHIRE, *L.R.A.M.*, *A.R.C.M.*, etc. 2/6.

ROYSTON'S PROGRESSIVE VIOLIN TUTOR (with Illustrations giving Correct Position for Hand, Wrist and Fingers). Folio, 3/-.

SKETCHES OF GREAT PIANISTS AND GREAT VIOLINISTS. Biographical and Anecdotal, with Account of the Violin and Early Violinists. Viotti, Spohr, Paganini, De Beriot, Ole Bull, Clementi, Moscheles, Schumann (Robert and Clara), Chopin, Thalberg, Gottschalk, Liszt. By G. T. FERRIS. Third Edition. Crown 8vo, cloth, 12/6.

TONAL SCALES AND ARPEGGIOS FOR VIOLIN. Introductory to the Unusual Intonation and Finger-grouping of Advanced Modern Music. By SYDNEY TWINN. Folio, 3/-.

TREATISE ON THE STRUCTURE AND PRESERVATION OF THE VIOLIN and all other Bow Instruments. By JACOB AUGUSTUS OTTO. Together with an Account of the most Celebrated Makers and of the Genuine Characteristics of their Instruments. Translated by JOHN BISHOP. Fourth Edition. Crown 8vo, cloth, 12/6.

VIOLIN AND CELLO BUILDING AND REPAIRING. By ROBERT ALTON. With 82 diagrams and 2 plates. Crown 8vo, cloth, 16/-.

Robert Alton gave forty years to the study of the violin and its construction and was in close touch with makers, both amateur and professional, all over the world. He invented several tools by reason of actual experience at the bench, and has proved that they are entirely satisfactory for the work required of them. He has carried out innumerable repairs to violins, bows and cellos, and is entirely practical.

THE VIOLIN AND OLD VIOLIN MAKERS. Being a Historical and Biographical Account of the Violin. By A. MASON CLARKE. With Facsimile of Labels used by Old Masters. Crown 8vo, cloth, 10/-.

THE VIOLIN HUNTER. The Life Story of Luigi Tarisio, the Great Collector of Violins. By W. A. SILVERMAN. Demy 8vo, cloth, 30/-.

Luigi Tarisio had a fascinating career in the early 19th century discovering Cremona violins in Italy where they had lain forgotten and gathering dust for years, and bringing them to the dealers and collectors of Paris and London. In this book on violin romance and history, the author tells Luigi Tarisio's life story for the first time.

VIOLIN MANUFACTURE IN ITALY and its German Origin. By DR. E. SCHEBEK. Translated by W. E. LAWSON. Second Edition. Square 12 mo, cloth, 6/-; paper, 3/6.

VIOLIN TECHNIQS, or How to Become a Violinist. Exact Instructions, Step by Step, for its Accomplishment with or without a Teacher. By "FIRST VIOLIN." 3/-.

VIOLINIST'S ENCYCLOPÆDIC DICTIONARY. Containing the Explanation of about 4,000 Words, Phrases, Signs, References, etc., Foreign, as well as English, used in the Study of the Violin, and also by String Players generally, by F. B. EMERY, M.A. New and enlarged edition. 246 pp., crown 8vo. Cloth, 15/-; or printed on India paper, suitable for student or travel, 15/-.

WELL-KNOWN VIOLONCELLO SOLOS. How to Play Them. Three Series. By E. VAN DER STRAETEN. 2/6 each series. Also complete in cloth, with Portraits, 15/-.

VOCAL

THE AMATEUR VOCALIST. A Guide to Singing. With Useful Hints on Voice Production, Song Preparation, etc. By WALTER L. TWINNING, *F.R.C.O.* Post 8vo, limp cloth, 2/-.

THE ART OF VOCAL EXPRESSION. A Popular Handbook for Speakers, Singers, Teachers and Elocutionists. By the REV. CHAS. GIB. Crown 8vo, cloth, 5/-; paper, 2/6.

THE CENTRAL POINT IN BEAUTIFUL VOICE PRODUCTION. By H. TRAVERS ADAMS, *M.A.* 2/6.

ELEMENTARY LESSONS ON SIGHT SINGING. Combining the Staff and Tonic Sol-fa Notations. With Music Examples throughout. By J. W. ROSSINGTON, *L.R.A.M.* Cloth, 3/6; paper, 2/-.

HOW TO ATTAIN THE SINGING VOICE, or Singing Shorn of its Mysteries. A Popular Handbook for those desirous of winning Success as Singers. By A. RICHARDS BROAD. Crown 8vo, boards, 6/-.

HOW TO SING AN ENGLISH BALLAD. By E. PHILP. Eighth Edition. Crown 8vo, paper, 1/-.

HOW TO TEACH CLASS SINGING, and a Course of Outline Lessons which illustrate the psychological principles upon which successful tuition is based. By GRANVILLE HUMPHREYS, Professor of the Art of Teaching, Voice Production, etc., at the T.S.-F.C.; late Lecturer in Class Singing at the Training School for Music Teachers. Numerous Music Illustrations. Cloth, 10/-.

OBSERVATIONS ON THE FLORID SONG. Or Sentiments on the Ancient and Modern Singers. By P. F. TOSI. Translated by Mr. Galliard. With folding Music Examples. 184 pages. A Reprint of this Celebrated Book, first published in 1743. Crown 8vo, boards, with vellum-like back. 21/-.

SIMPLICITY AND NATURALNESS IN VOICE PRODUCTION. A Plea and an Argument. By EDWIN WAREHAM. Crown 8vo, cloth, 2/6.

SPEECH DISTINCT AND PLEASING, or Why not Learn to Speak Correctly? A clear description of the mental and physical qualities on which the art of good speaking is founded. By FRANK PHILIP. 162 pages, Crown 8vo, cloth, 7/-; paper covers, 4/-.

SUCCESS IN AMATEUR OPERA. Instructions on Auditions, Equipment of the Society and the Conductor, Allocation of Rôles, Rehearsals, Training of Soloists, Diction, Conducting, etc. By HUBERT BROWN. Including a Section on Stage Management, by H. G. TOY. Crown 8vo, cloth, 6/-.

TEXTBOOK OF VOCAL TRAINING AND PREPARATION FOR SONG INTERPRETATION. With a Section showing how to Determine Accurately by Pitch and Curve Graphs the special Suitability of Songs selected for particular Vocal Requirements. Music Illustrations and Descriptive Diagrams. By FRANK PHILIP. 8vo, cloth, 15/-.

THE THROAT IN ITS RELATION TO SINGING. By WHITFIELD WARD, *A.M., M.D.* Illustrations. Crown 8vo, cloth, 5/-.

TREATISE ON THE TRAINING OF BOYS' VOICES. With Examples and Exercises and Chapters on Choir-Organization. Compiled for the Use of Choirmasters. By GEORGE T. FLEMING. Crown 8vo, cloth, 5/-; paper, 2/6.

TWELVE LESSONS ON BREATHING AND BREATH CONTROL for Singers, Speakers and Teachers. By GEORGE E. THORP. Crown 8vo, paper covers, 3/-.

TWENTY LESSONS ON THE DEVELOPMENT OF THE VOICE. For Singers, Speakers and Teachers. By G. E. THORP. Crown 8vo, limp cloth, 2/6.

THE VOICE AND SINGING. Practically Explained, Condensed but Comprehensive Treatise, designed principally for Students and Amateurs, by an Experienced Singer and Teacher (C. W. PALMER). Cloth, 5/-; paper, 2/6.

VOCAL SCIENCE AND ART. Hints on Production of Musical Tone. By REV. CHAS. GIB. The Boy's Voice, Muscular Relaxation, Art of Deep Breathing, Elocution for Ordination Candidates. Crown 8vo, cloth, 6/-.

VOCAL SUCCESS, or Thinking and Feeling in Speech and Song, including a Chapter on Ideal Breathing for Health. By the REV. CHAS. GIB. Crown 8vo, cloth, 5/-; paper covers, 2/6.

VOICE PRODUCTION FOR ELOCUTION AND SINGING. By REV. E. H. MELLING. Music Examples. 31 pages, f'cap 8vo, cloth, 4/-; paper covers, 2/-.

WILLIAM REEVES

Bookseller Ltd

SPECIALISTS IN MUSIC AND BOOKS ON MUSIC

In addition to our valuable series of publications listed in this Catalogue, we hold an extensive stock of secondhand and out-of-print books on music, especially on the Violin, Organ, and other Musical Instruments, Lives of Composers and Criticisms of their Works, National, Oriental and Primitive Music, Orchestration, Composition, and Technique, etc., Orchestral Scores, Operas, Chamber Music, Miniature Scores, Librettos, Facsimiles of Composers' MSS, Orchestral Material, Musical Comedies, etc.

Librarians and Amateurs are invited to send us their lists of wants, as we may have in stock just the items required.

Catalogues regularly issued, and sent on request, post free.

WILLIAM REEVES BOOKSELLER LTD.

1a Norbury Crescent, London, S.W.16

Printed in Great Britain by
Lowe and Brydone (Printers) Limited, London, N.W.10



ML 287 .F5 I5

Flood, William Henry Grattan

Introductory sketch of Irish

ML 287 .F5 I5

Flood, William Henry Grattan

Introductory sketch of Irish
musical history;

DATE DUE

BORROWER'S

